



AUTHENTIC TRANSCRIPTIONS  
WITH NOTES AND TABLATURE

# .38 SPECIAL

## GUITAR ANTHOLOGY

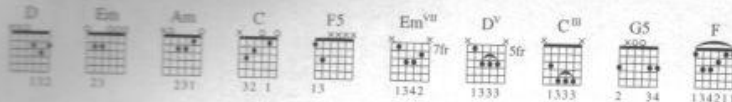


 HAL • LEONARD®

from Flashback  
**Back to Paradise**

from the Twentieth Century Fox Motion Picture *REVENGE OF THE NERDS 2*

Words and Music by Bryan Adams, Jim Vallance and Pat Benatar



Time down 1/2 step:  
 G5 to F5 (D-G-A-G-B-G-B-G)

Batone

Moderately fast Rock ♩ = 156

G5 Em7 F5 G5

Rhy. Fig. 1

Gtr. 1: w/ Rhy. Fig. 1

G5

mf w/ fingers

Gtr. 3 (dist.)

End Rhy. Fig. 1

Gtr. 1 (dist.)

\*\*\*Vol. swell

Rhy. Fig. 2

mf

\*\*\*Gtr. 2 (dist.)

\*\*\*Two gtrs. ant. for one.

Em7 F5

Verse

Gtr. 3 tacit

G5

1. Grab your coat, — hon - cy,  
 2. Old Saint Pe - ter at the  
 3. Pack your bags, — ba - by.

P.M.

1/4

End Rhy. Fig. 2

Rhy. Fig. 3

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Git. 2: w/ Rhy. Fig. 3:



need a tick - et. Can't you un - der - stand? - You're on your way - - - to the  
mind off your wor - ries and a mo - ment or two, - You've got - ta rock to the rhy - thm, it ain't  
Mind your step - - - and watch what you say, - Be - fore you know, - you'll be

3rd time; Gr. 3: w/ Fill 1  
C9152

3rd time, Gr. 3: w/ Fill 1

Csus2

D

Gr. 2

Em

prom - ised land, — 1., 3. It's o - ver due, — but now the time — is right, —  
hard — to do. — 2. It's what you sec, — I know you're gon - na like —  
on your way. —

(Ooh, —)

Gr. 3

1 3 7 9

**FIG. 1**  
Gtr. 3

The musical notation for guitar 3 consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody line starts with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note Bb4, an eighth note C5, a quarter note Bb4, an eighth note A4, and a quarter note G4. A finger number '1' is written above the C5 note. Below the staff, a sequence of fret numbers 8, 6, 8, 6 is shown, with a curved arrow pointing from the 8 to the 6, indicating a slide or bend.

Am C D

yeah. yeah. It's up to you to

ah. Ooh,

Em F5 (cont. in notation)

make it real. So take me, take me back to

ah.)

**Chorus** To Coda

Gr. 3 tacet 2nd & 3rd times, Bkgd. Voc.: w/ Voc. Fig. 1

G5 Em7 F5

par - a - dise. Uh, take me back to

Voc. Fig. 1 End Voc. Fig. 1 Voc. Fig. 2 End Voc. Fig. 2

(Par - a - dise. ooh,

Gr. 2 Rhy. Fig. 4 End Rhy. Fig. 4



1. 2.

Gtr. 2: w/ Rhy. Fig. 4

G5 Em7 F5

par - a - dise, \_\_\_\_\_

Par - a - dise, \_\_\_\_\_ ooh.) \_\_\_\_\_ par - a - dise, \_\_\_\_\_

Gtr. 3

$\frac{1}{2}$   $\frac{1}{2}$

**Guitar Solo**  
 Gr. 2: w/ Rhy. Fig. 4 (2 times)  
 G5

Em7 F5

Oh, yeah...

ooh.)

P.S.

Bia

1/2

The image shows a musical score for the song "The Wind" by The Beatles. It includes a guitar part (top staff) and a bass part (bottom staff). The guitar part features chords Em7, F5, and G5, with various fret numbers and a "loose" marking. The bass part includes fret numbers and a "B string caught under bend finger" note.

**Guitar Part:**

- Em7:** Fret 7, notes E, G, B, D.
- F5:** Fret 5, notes F, A, C.
- G5:** Fret 7, notes G, B, D.

**Bass Part:**

- Fret 17, notes E, G, B, D.
- Fret 15, notes F, A, C.
- Fret 18, notes G, B, D.
- Fret 15, notes F, A, C.
- Fret 15, notes G, B, D.
- Fret 18, notes E, G, B, D.
- Fret 11, notes F, A, C.
- Fret 11, notes G, B, D.
- Fret 11, notes E, G, B, D.

\*B string caught under bend finger.

\*B string caught under bend finger.

The second system of the musical score for 'The Sound of Silence' continues the melody and accompaniment. The melody is written on a treble clef staff, and the accompaniment is on a bass clef staff. The key signature has one flat (B-flat), and the time signature is 4/4. The system includes a measure with a treble clef and a measure with a bass clef. The melody features a series of eighth and quarter notes, while the accompaniment consists of a steady eighth-note pattern. The system concludes with a measure containing a treble clef and a measure with a bass clef. The system is labeled with 'Em7' and 'F5' above the staff.

<sup>22</sup> As before.

Bridge

Em<sup>7</sup>

D<sup>9</sup>

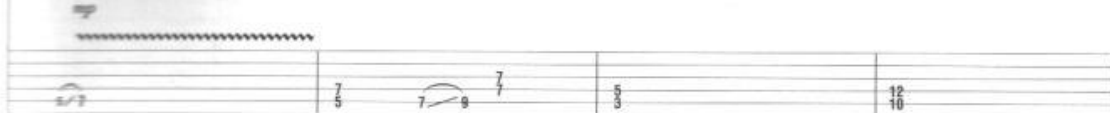
C<sup>m</sup>

G5

Rhy. Fig. 5



Ooh, and it's out of reach, — it's just an - oth - er beach — in an - oth - er town. —



Am

G5

F

F5

End Rhy. Fig. 5



You get your feet back on — the ground. —



Gr. 2: w/ Rhy. Fig. 5

Em

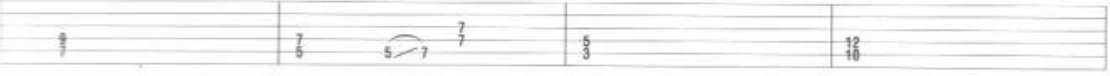
D

C

G5



You worked all your life, — you ain't sat - is - fied — with a thing you've found. —



Am G5 F5

When will you re - al - ize it - 'll come a - round? Yeah.

14 12 12 10 10 8

The image shows a musical score for a piece titled "G5". The score is written for three staves. The top staff is labeled "Gtr. 3" and contains a series of notes with complex rhythmic markings. The middle staff is labeled "Gtr. 2" and contains a series of notes with complex rhythmic markings. The bottom staff contains a series of notes with complex rhythmic markings. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.

## Interlude

Gaz. 1; w/ Rhy. Fig. 1 (2 times)

Gtrs. 2 &amp; 3 tacet

GS

Gtr. 2: w/ Rhy. Fig. 2

FS

Gtrs. 2 & 3 tacet  
G5



Em7 F5

D.S. al Coda

Handwritten musical notation for guitar, showing a melody line and a bass line. The melody line is in treble clef and includes a key signature of one flat (B-flat). The bass line is in bass clef and includes a key signature of one flat (B-flat). The notation includes various chords (G5, Em7, F5) and a dynamic marking of *f* (forte). The bass line includes a sequence of notes (15, 17, 15, 17, 15, 17, 15, 17) and a sequence of chords (15, 17, 15, 17, 15, 17, 15, 17).

# Coda

Bkgd. Voc.: w/ Voc. Fig. 1 (2 times)  
Gr. 2: w/ Rhy. Fig. 4 (3 times)  
G5

Bkgd. Voc.: w/ Voc. Fig. 2

par - a - dise, \_\_\_\_\_

Take me back to \_\_\_\_\_

14/17 15 17 17 15

Bkgd. Voc.: w/ Voc. Fig. 1 (2 times)

G5

Bkgd. Voc.: w/ Voc. Fig. 2

Em7

F5

par - a - dise, \_\_\_\_\_

Won't you take me back to \_\_\_\_\_

1/2 1 15 17 15 17 17 (17)

Bkgd. Voc.: w/ Voc. Fig. 1 (2 times)

G5

Em7

F5

par - a - dise? \_\_\_\_\_

(Ooh.) \_\_\_\_\_ Ooh, take me back to \_\_\_\_\_

1/2 1 hold bend 18 18 18 17 (17) 15 17

## Outro-Guitar Solo

Gr. 2: w/ Rhy. Fig. 4 (till fade)

G5

Em7

par - a - dise, \_\_\_\_\_

1 1/2 1/2 1/2 1/2 15 17 15 17



F5 G5 Em7

*Bra*

F5 G5

*Bra*

Em7 F5 G5

*Bra*

*Begin fade*

Em7 F5

*Bra*

*loco*

G5 Em7

*Fade out*

*w/ bar steady dive*

## Back Where You Belong

Moderate Rock  $\downarrow = 124$

DS

G5	D5	C5	G5	D5	C5
----	----	----	----	----	----

\*Gen. 1:8, 2:6ff.

\*Composite arrangement

G5	D	G5	D	G5	G5/D
----	---	----	---	----	------

G5	D	G5	D	G5	G5D
----	---	----	---	----	-----

1. I heard you ask - ing      how I'm feel - ing.      I guess I'll play it      day      by day. —

P.M.      P.M. - 4      P.M.      P.M.      let ring 4      P.M.      P.M.      P.M. - 4      P.M. - - 4      P.M.      P.M. - 4      P.M.      let ring 4

5 5 5 4 4 4 5      5 5 7 5 4 5 4 0      5 3 3 5 3 3 5 3      5 5 5 4 5 7 5 4

G5 D G5 D C5 G5/D D

I'm still a-round now, my heart is heal - ing, but some thing's nev - er gon - na change...

P.M. P.M. - 4 P.M. P.M. let ring - 4 P.M. P.M. P.M. - 4 P.M. - - - 4 P.M. P.M. - 4 P.M. - - - - - 4

5 7 4 4 4 4 5 5 5 7 5 4 5 4 0 5 3 3 5 3 3 3 5 7 5 5 4 5 5 5 5

**Pre-Chorus**

D5      C5      D5      E5      C5      D5      E5

'Cause now I know love ain't eas-y to find. I let you go. now I'm

End Riff A

**Fill 1**      **End Fill 1**      **Riff A**

Gtr. 3 (dist.)

*mp*

**Rhy. Fig. 1**      **End Rhy. Fig. 1**

Gtr. 1

P.M. - 4      P.M.      P.M. - 4      P.M. - 4      P.M.      P.M. - 4      P.M. - 4      P.M.      P.M. - 4      P.M. - 4      P.M.

**Rhy. Fig. 1A**      **End Rhy. Fig. 1A**

Gtr. 2

P.M. - 4      P.M.      P.M. - 4      P.M. - 4

**Chorus**

C5      D5      G5      C5      D5

chang-ing my mind. I know that love, it don't come eas-y.

End Riff B

**Riff B**

**Rhy. Fig. 2**

P.M.      P.M.      P.M.      P.M. - 4      P.M. - 4      P.M.      P.M. - 4      P.M. - 4      P.M.

**Rhy. Fig. 2A**





wrong. I want you back where you be - long. —

D5 N.C. G5 D5 C5

Gr. 3 Fill 2 End Fill 2 Rhy. Fig. 3B

Gr. 1 End Rhy. Fig. 2 Rhy. Fig. 3

Gr. 2 End Rhy. Fig. 2A Rhy. Fig. 3A

Want you back where you be - long. — back where you be -

N.C. G5 D5 E5 C5 D5

NC G5 D5 C5

long.

Verse  
Gr. 3 tacet  
G5 D

2. I've played a - round now,

End Rhy. Fig. 3B

End Rhy. Fig. 3 Rhy. Fig. 4

P.M. P.M. -- 4 P.M.

End Rhy. Fig. 3A

P.M. P.M. -- 4 P.M.

G5 D C5 G5/D D5

I've done some deal - ing. I've found that love should be with you.

Gr. 1 & 2

P.M. let ring 4 P.M. P.M. P.M. -- 4 P.M. -- 4 P.M. P.M. let ring -- 4

G5 D G5 D C5 G5/D D5 C5 D5

And so you're gone now, my head is reel - ing. Don't want to be with some - one new. And so I

Gr. 3: w/ Fill 1

End Rhy. Fig. 4

P.M. P.M. -- 4 P.M. P.M. let ring 4 P.M. P.M. P.M. -- 4 P.M. -- 4 P.M. P.M.

# Pre-Chorus

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A  
Gtr. 3: w/ Riff A

E5 C5 D5 E5

go with a feel - ing in - side, be - cause I know what I'm

C5 D5 C5 D5

leav - ing be - hind. I know that

Gtr. 3

Gtr. 1

P.M. P.M.-----4

# Chorus

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A  
Gtr. 3: w/ Riff B (4 times)

G5 C5 D5 G5 C5 D5

love, it don't come eas - y. It took so long, it's been hard to find. And so

G5 C5 D5 G5 Am7 C5

long, you must be - lieve it. Ain't gon - na let it slip a - way, I know I was

Gtr. 3: w/ Fill 2

Gtrs. 1, 2 & 3: w/ Rhy. Figs. 3, 3A & 3B

D5 N.C. G5 D5 C5

wrong, I want you back where you be - long. Want you back where you be -

N.C. G5 D5 E5 C5 D5 N.C. G5 D5 C5

long, back where you be - long.

# Interlude

**F5** **G5** **F5** **G5**

Gr. 4 (bbs.)

Gr. 1 & 2

P.M. - - - P.M. - - - P.M. P.M. - - - P.M. - - - P.M. P.M. - - - P.M. - - - P.M. P.M. - - - P.M. - - - P.M.

10 10 10 12 12 12 10 10 10 12 12 12 10 10 10 12 12 12 10 10 10 12 12 12 10

**F5** **Bb5** **A5** **C5**

Gr. 2

(cont. in notation)

Gr. 1

P.M. - - - P.M. - - - P.M. P.M. - - - P.M. - - - P.M. let ring - - - - - let ring - - - - -

(Gr. 2, cont. in slashes)

10 10 10 3 3 3 2 2 2 5 5 5 0

# Bridge

Gr. 4 tacet

**Bb5** **A5** **C5**

I guess in time I'll stop and think it over, ev - 'ry - thing that

Gr. 1 & 2

P.M. - - - P.M. - - - P.M. P.M. - - - P.M. - - - P.M. P.M. - - - P.M. - - - P.M.

10 10 10 9 9 9 7 7 7 0 0 0 5 5 5 3 3 3 5 5 5 3 3 3 3



Bb Bb5 C5

we've been — through. — This heart of mine may — nev - er find an - oth - er

P.M. --- P.M. --- P.M. P.M. --- P.M. --- P.M.

Am7 G5 Csus2 D5 open

who loves me just the way you do. —

P.M. --- P.M. --- P.M. let ring — let ring — (cont. in slashes)

(Gtr. 2, cont. in slashes)

Guitar Solo

G5 D5 C5 D5 G5 D5 C5

Rhy. Fig. 5 End Rhy. Fig. 5

Gtrs. 1 & 2 w/ Rhy. Fig. 5 (2 times)

way you do. —

Gtr. 4

f

14 14 14 12 12 14 12 14 14 14 14 12 12 14 12 14

D5 G5 D5 C5 D5

# Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 4

Gtr. 4 tacet

G5 D G5 D C5 G5/D D5

3. I heard you're ask - ing how I'm feel - ing. I guess I'll play it day by day. —

G5 D G5 D C5 G5/D D5 C5 D5

I'm still a-round now, my heart is heal - ing, but some thing's nev - er gon - na change. — 'Cause now I

# Pre-Chorus

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A

Gtr. 3: w/ Riff A

E5 C5 D5 E5

know love ain't eas - y to find. — I let you — go, now I'm

Gtr. 5 (dist.)

mp

Gtr. 4

mp

Gtr. 5 tacet

C5 D5 C5 D5

Gtr. 2

chang - ing my mind. I know that

Gtr. 4

11/12 10 12 10 13 13 (13)

Gtr. 3

5 5 5 7 7 7 5 5 7 7 7 7 7 7 7

Gtr. 1

P.M. ----- 4

5 5 5 7 5 5 5 5 5 7 7 7 7 7 7

# Chorus

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A (1st 4 meas., 2 times)  
Gtr. 3: w/ Riff B (4 times)

G5 C5 D5 G5 C5 D5

love, it don't come eas - y. It took so long, it's been hard to find. And so

Gtr. 4

13 11/12 12 (12) 7 5 4 5 7

G5 C5 D5 G5 C5 D5

long. ——— you must be - lieve — it. Ain't gon - na let it slip a - way, ——— ba - by.

8 8 8 10 10 10 10 10 8 9 8 10 12 12 13 13 15 15 *mf*

### Outro-Guitar Solo

Grz. 3; w/ Riff B (till fade)

## Rhy. Fig. 6

End Rhy. Fig. 6

## Rhy. Fig. 6A

End Rhy. Fig. 6A

Corr. 1 & 2: w/ Rhy. Figs. 6 & 6A (till fade)

The image shows a musical score for the piece "The Wind" by John Williams. The score is written for a 12-string guitar and piano. The guitar part is in G major and features a tremolo effect. The piano part is in C major and features a melodic line. The score is for a 12-string guitar and piano.



E5 D5 G5 C5 D5

G5 C5 E5 D5

*Begin fade*  
G5 C5 D5

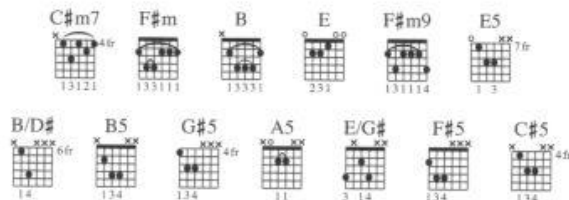
G5 C5 E5 D5

*Fade out*  
G5 C5 D5

from *Special Forces*

# Caught Up in You

Words and Music by Frank Sullivan, Jim Peterik, Jeff Carlisi and Don Barnes



## Intro

Moderately Fast ♩ = 128

Gtr. 1

(slight dist.)

*mf*  
slight P.M. throughout

\* Chord symbols reflect overall tonality.

## Verse

1. I nev - er — knew — there'd come — a day —  
2. It took — so — long — to change — my mind. —

Gtr. 1

*simile on repeat*

Gtr. 2

(slight dist.)

*mf*  
slight P.M. throughout  
*simile on repeat*

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E5 B/D# C#5 B5 A5

when I'd be say - in' to you, "Don't let this good love slip a way, —  
I thought that love was a game. I played a round e - nough to find —

C#5 B5 A5 Gtr. 1 tacet C#5 B5

now that we know that it's true." Don't, don't you know — the kind of man I — am? —  
no two are ev - er the same. You made me re - al - ize the love I'd — missed.

Gtr. 1  
Gtr. 3 (dist.)  
divisi  
mf

Gtr. 2

A5 C#5 B5 A5 F#5 E/G# A5

No, said I'd nev - er fall in love a - gain. But it's real and the feel -  
So hot, love I could - n't quite re - sist. When it's right the light

Gtr. 1 \* Gtrs. 1 & 3  
Gtr. 3  
*divisi*

\* composite arrangement

A#° B5

- ing comes shin - ing through. I'm so caught up in you,  
just comes shin - ing through. I'm so caught up in you,

let ring - - - - -  
1/2 1/2  
1 (t) 0 0 (t) 0 4 2

# Chorus

Gr. 1 tacet  
A5

Gr. 5: w/ Fill 1, 2nd time

F#5 C#5 E5 A5

lit - tle girl and I nev - er did sus - pect a thing. - } So caught up in you. -  
lit - tle girl you're the one that's got me down on my knees. - }

Gr. 4  
(slight dist.)

Rhy. Fig. 1

*mp*

let ring throughout

\* Grs.  
2 & 3

Rhy. Fig. 1A

\* composite arrangement

Fill 1  
Gr. 5 (dist.)

TAB

2 1 2 2 4 2 2 2 5 5 5 2 4 2 1

(1) 2 1 2 4 6 6 6 6 4 6 6 9 11 9 9 11 (9) 11

(11) 11 11 9 9 9 10 10 10 11 11 11 12 12 7

E/G# F#5 C#5 E5 A5

lit-tle girl that I nev-er wan-na get my-self free. And ba-by, it's true.

End Rhy. Fig. 1

End Rhy. Fig. 1A

E/G# F#5 E/G# A5 A#° B

You're the one who caught me, ba-by, you taught me how good it could be.

1. 2.

Bridge

C#m7 F#m

Gr. 4

Fill your days and your nights, no need to

(cont. in slash)

Gr. 2 & 3

mp

P.M.

Gtr. 4  $\text{B}$   $\text{E}$   $\text{C}\sharp\text{m}7$   $\text{F}\sharp\text{m}9$

ev - er ask me twice, oh, no, when - ev - er you want

\* Gtr. 5 *mp*

Gtrs. 2 & 3 P.M.

\* Multiple gtrs. arr. for one gtr.

Interlude

$\text{B}$   $\text{C}\sharp\text{m}7$   $\text{F}\sharp\text{m}$   $\text{B}$

Rhy. Fig. 2

Gtr. 5 tacet

w/ dist.

me. And if ev - er comes a day when you should turn and walk a way.

Rhy. Fig. 2A

\*\*P.M.

\*\*Gradually release P.M.



E5 B/D# C#m7 F#m B5

End Rhy. Fig. 2

oh, no, I can't live with-out you. I'm so caught up in you.

*mf*

9-14

End Rhy. Fig. 2A

P.M. - - - -

Guitar Solo

Gtrs. 2, 3 & 4: w/ Rhy. Figs. 1 & 1A, simile

A5 E/G# F#5 C#5

Git. 5

P.H. - - - -

1/2

pitch: D# E D#

E5 A5 E/G# F#5 C#5

\* w/ octaver

octaver off

grad. bend

full

1 1/2

full

\* set an octave higher

E5 A5 E/G# F#5

full

P.H. 1/2

E/G# A5 A#° B B5 G#5 B5

Gtrs. 2, 3 & 4

And if ev -

Gtr. 5

P.H. rake

full

full

Gtr. 6 (dist.)

mf

full

full

# Interlude

Gtrs. 2, 3 & 4: w/ Rhy. Figs. 2 & 2A, simile  
Gtrs. 5 & 6 tacet

C#m7 F#m B E5 B/D#

er comes a day when you should turn and walk a way, oh.

C#m7 F#m B5 A5

Gtrs. 2 & 3

no, I can't live with - out you. I'm so caught up in you.

**Chorus**

A5 E/G# F#5 C#5 E5 A5

Git. 2 & 3

lit - tie girl. You're the one that's got me down on my knees. So caught up in you.

Git. 5

Git. 6 *divisi*

*mp*

Git. 4

Rhy. Fig. 3A

*mp*

let ring throughout

E/G# F#5 C#5 E5 A5

Git. 6 *tacet*

lit - tie girl that I nev - er wan-na get my-self free. And ba-by, it's true.

Git. 5

E/G# F#5 E/G# A5 B5 A5  
End Rhy. Fig. 3

you're the one who caught me, ba - by, you taught me how good it could be.

*mf* Gtr. 6 Gtr. 5 *divisi*

End Rhy. Fig. 3A

Gtrs. 2, 3, & 4: w/ Rhy. Figs. 3 & 3A, simile  
A5 E/G# F#5 C#5 E5 A5  
Gtr. 6 tacet

Lit - tle girl, you're the one that's got me down on my knees. So caught up in you

Gtr. 6 Gtr. 5 P.H. *divisi*

E/G# F#5 C#5 E5 A5

lit - tle girl that I nev - er wan - na get my - self free. And ba - by, it's true.

full full full full

E/G# F#5 E/G# A5 B5 A5

you're the one who caught me, an' taught me, an' got me so caught up in you.

1/2 1/2 full

# Outro-Guitar Solo

Gtrs. 2, 3 & 4: w/ Rhy. Figs. 3 & 3A, simile, till fade

A5 E/G# F#5 C#5 E5 A5

full full full full full full full full full

E/G# F#5 C#5

full full 1 1/2 2

E5 A5 E/G# F#5

2 1/2 full

E/G# A5 B5 A5 E/G#

full full full let ring

F#5 C#5 E5 A5

P.H.

let ring - - - 4 full

E/G# F#5

Begin Fade C#5 E5 A5

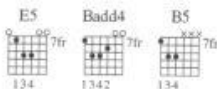
E/G# F#5

E/G# A5 B5 Fade Out A5

Full

Words and Music by Jeff Carlisi and Jim Peterik

Words and Music by Jeff Carlisi and Jim Peterik



Moderately ♩ = 122 (♩ = ♩)

Moderately ♩ = 122 (♩ = ♩)

ES

Rhy. Fig. 1A

Back4

End Rhy, Fig. 1A

Ger. 2 (dist.) 7

mf

Ger. 4 (dist.)

Gtr. 5 (dist.)  
div12

Gr. 6 (dist.)

Gtr. 3 (clean)

## RIFT A

Range = 1000000

End Riff A

Rhy. Fig. 1

End Rhy. Fig. 1

w/ pick & fingers  
let ring throughout



Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A  
 Gtr. 3: w/ Riff A  
 Gtr. 6 tacet

E5

Gr. 4

Gr. 5  
divisi

Badd4

# Verse

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A (1 1/2 times)

E5

Badd4

1. Late - ly I'm learn - ing that so man - y year - ings are nev - er to be.

Gr. 4

Gr. 5

Fill 1

Fill 1A

Gr. 3

Harm.

Pnch. E

Gtrs. 4 & 5 tacet

E5

Badd4

Gtr. 2

Child - hood il - lu - sions are mere - ly de - lu - sions of a girl that I see.

End Fill 1

End Fill 1A

Rhy. Fill 1

Gr. 4

Gr. 5

Gr. 1

# Pre-Chorus

Gtrs. 4 & 5 tacet

C#5

A5

E5

mf (cont. in notation)

In my mind's eye I see clear - ly a

End Rhy. Fill 1 Rhy. Fig. 2

\*Gtrs. 1 & 2

P.M.

\*Composite arrangement

A B5

vi - sion of how it could be, me and my fan - ta - sy

Gtrs. 1 & 2 End Rhy. Fig. 2

## Chorus

\*\*E5 F#m A D5 D5/C# B5 Bsus B

girl. Hold on to me.

Rhy. Fig. 3

let ring - 4

\*\*Chord symbols reflect overall harmony.

A B E5 F#m A D5 D5/C#

Be my fan - ta - sy girl. Don't set me

End Rhy. Fig. 3 Rhy. Fig. 4

let ring - 4

Verse

Gtr. 1: w/ Rhy. Fig. 1 (1 1/2 times)

B5 E5

Gtr. 2

free. 2. Now I've had my share, but some-times I swear that I've

Gtr. 4

Gtr. 5

divisi

End Rhy. Fig. 4

(Gtr. 2, cont. in slashes)

Badd4 E5

had me e - nough. You end up in sor - row.

Gtr. 4

Gtr. 5

Gtr. 1: w/ Rhy. Fill 1  
Badd4

B5

two - ken to - mor - rows, Love can be tough.

Pre-Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 2  
C#5 A5 E5 A

But my mind's eye sees a vi - sion of true love and how it should

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 3  
E5 F#m A

be, me and my fan - ta - sy girl.

\*Rhy. and loco refer to both gtrs. throughout.



Gen. 4 & 5 (cont)

Bu334

E5

Gen. 7

take - 1

9 (9) 11 8 12 11 9 12 14 13 12 12 14 12 10

Gr. 1: w/ Rhy. Fill 1

Badd4

B5

(cont. in notation)

Yeah, yeah, \_

9 9 11 9 10 12 12 (12) 12 (12) 9/13 12 13 14 0 15 12 (12)

## Interlude

Rhy. Fig. 5

Rhy. Fig. 5

End Rhy. Fig. 5

let ring - 4

10 9 10 10 10 9  
11 9 11 11 11 11

7 7 4 4  
5 5 2 2

9 9 11



D5 B5 E A E A E D5 B5 E

Yeah, yeah.

Fig. 7

Gtr. 7

19 (19) 17 (17) 19 16 19 19 (19) 17 (17) 22

# Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (1 3/4 times)  
Gtr. 7: tacet

A E A E A B

Be my fan - ta - sy girl.

Rhy. Fig. 6

Gtr. 3

22 22 22 22 22 22 (22)

0 0 0 0 0 0 0 0 0 0 0 0

Gtrs. 1 & 2

let ring - 4

10 9 10 10 10 9  
9 9 9 9 9 9  
11 9 11 11 11 9

12 0 2/4 2 2 4/6 4

D5 D5/C# B5 Bsus B A B

Hold on to me. You're my fan - ta - sy

End Rhy. Fig. 6

Gtr. 3

0 0

Gtr. 3: w/ Rhy. Fig. 6 (3 times)  
 E5 F#m A D5 D5/C# B5 Bsusi B  
 girl. Don't set me free.

Gtr. 4  
 Gtr. 5  
 divisi

Gtr. 6

Gtr. 6 tacet  
 A B E5 F#m A D5 D5/C#  
 Be my fan-ta-sy girl. Hold on to

Gtr. 4  
 Gtr. 5  
 (Gtr. 5, cont. in lower staff)

Gtr. 6  
 Gtr. 5

Gtr. 1 & 2  
 let ring - 4

Gtrs. 1 & 2: w/ Rhy. Fig. 3

B5 A B E5 F#m A

me. You're my fan - ta - sy girl.

D5 D5/C# B5 Bsus2 B A B

Don't set me free, yeah, from this fan - ta - sy.

Gr 4

Gr 5

Gtr. 3: w/ Rhy. Fig. 6 (till fade)

Gtr. 3: w/ Rhy. Fig. 6 (till fade)

Gtrs. 4 & 5 tacet.

**Fig. 7**

A5 B5 E5 F#m A D5 D5/C#

Gen. 7

End Rhy., Fig. 7

Gen. 1 & 2

let ring - 4

[illegible]

D5 D5/C# B5 A5 B5

P.H.

Pitch: F#

End Rhy. Fig. 8

Gr. 1 & 2: w/ Rhy. Fig. 3 (1 1/2 times)

E5 F#m A D5 D5/C#

Gr. 7

P.H.

X 12 12 12 11/13 12 14 12 9 13 9 14 12 12

Handwritten musical notation for a guitar piece. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains a sequence of notes and chords labeled B5, Bsus, B, A, and B. The bottom staff shows fret numbers: 12, 14, 14, 12, 11, 14, 12, 14, 12, 14, 12, 14, 12, 11. Brackets indicate triplets of notes in both staves.

The musical notation for the guitar solo in "The Sound of Silence" is shown on a grand staff. The top staff is in treble clef with a key signature of two sharps (F# and C#). The bottom staff is in bass clef. The solo is divided into two measures. The first measure contains a series of chords: E5, F#m, A, and D5. The second measure contains a series of chords: D5/C#, D5/C#, and D5/C#. The notation includes various musical symbols such as accidentals, stems, beams, and slurs. The bottom staff shows the fret numbers for each note: 9, 9, 11, 10, 12, 11, (11), 9, 11, 11, 9, 11, 9, 11, (11), (11), and (11).

Grtr. 7

B5

A5

B5

11 11 9 12 11 9 12 12 12 9 12 9 12 11 9 11

[illegible]

Gtrs. 1 & 2: w/ Rhy. Fig. 7 (1 1/2 times)

Gr. 7

E5 F#m A D5 D5/C#

12 12 12 12 12 9 12 12 9 12 9 12 12 9 12 9 12

Gen. 1 & 2 w/ Kbq. Pg. 9

B5

A5

B5

The musical score is written on a grand staff with two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (Bb). The time signature is 4/4. The score is divided into three measures. The first measure contains a series of eighth notes on the top staff and a series of eighth notes on the bottom staff. The second measure contains a series of eighth notes on the top staff and a series of eighth notes on the bottom staff. The third measure contains a series of eighth notes on the top staff and a series of eighth notes on the bottom staff. The score includes various musical notations such as notes, rests, and bar lines. The tempo is marked 'Allegro' and the meter is '4/4'. The score is for a keyboard instrument, as indicated by the 'Kbq.' in the title.

[illegible]

*Begin fade*

B5

Gr. 1

A B

Gr. 1 & 2

The musical score is written for two staves. The top staff is for Guitar 1 (Gr. 1) and the bottom staff is for Guitars 1 and 2 (Gr. 1 & 2). The key signature has one sharp (F#), indicating D major or B minor. The time signature is 4/4. The piece begins with a "Begin fade" instruction. The first section, labeled "B5", features a melodic line in Gr. 1 consisting of eighth-note triplets and sixteenth-note pairs, with fret numbers 12, 16, and 12 indicated below. This section is divided into measures A and B. The second section, labeled "Gr. 1 & 2", shows both guitars playing. Gr. 1 continues its melodic line, while Gr. 2 provides harmonic support with chords and single notes, some marked with 'X' for muted sounds. Fret numbers are provided for both parts throughout the section.

Gtrs. 1 & 2: w/ Rhy. Fig. 8 (till fade)  
 E5 F#m A D5 D5/C# B5

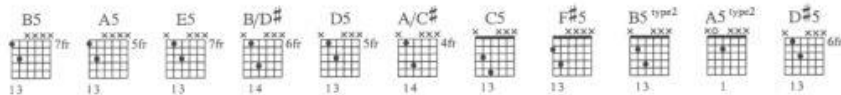
A5 B5 E5 F#m A D5 D5/C# *Fade out*

This system continues the musical notation from the first system. It features a treble clef and a key signature of one sharp (F#). The melody is written on a five-line staff, with notes beamed in groups of three and four. The accompaniment is written on a four-line staff below the melody, with fingerings indicated by numbers 1 through 5. The system concludes with a 'Fade out' instruction.



from *Wild-Eyed Southern Boys*  
**Hold on Loosely**

Words and Music by Jeff Carlisi, Don Barnes and Jim Peterik



**Intro**

Moderate Rock  $\text{♩} = 128$

B5 A5 E5

B/D#

D5

A/C#

B5 A5 E5

Gtrs. 1 & 2 (dist.)

First system of the Intro, featuring guitar staves with distortion and a bass line. The guitar part includes a 'P.M.' (pick mute) section. The bass line is shown in a simplified notation with numbers 7, 9, 6, 5, 4, 3, 2, 1.

Second system of the Intro, continuing the guitar and bass parts. The guitar part includes a 'P.M.' (pick mute) section. The bass line is shown in a simplified notation with numbers 7, 9, 6, 5, 4, 3, 2, 1.

**Verse**

1st & 2nd times, Gtr. 3 tacet  
 2nd & 3rd times, Gtr. 1: w/ Rhy. Fill 1  
 3rd time, Gtr. 2: w/ Rhy. Fill 1  
 3rd time, Gtr. 3: w/ Rhy. Fill 3  
 E5

2nd & 3rd times, Gtr. 2: w/ Rhy. Fill 2

First system of the Verse, featuring the vocal melody and guitar accompaniment. The guitar part includes a 'P.M.' (pick mute) section. The bass line is shown in a simplified notation with numbers 7, 9, 6, 5, 4, 3, 2, 1.

**Rhy. Fill 1**  
 Gtr. 1

Diagram for Rhythmic Fill 1, Gtr. 1, showing a guitar staff with a 'P.M.' (pick mute) section and a bass line with numbers 7, 9, 6, 5, 4, 3, 2, 1.

**Rhy. Fill 2**  
 Gtr. 2

Diagram for Rhythmic Fill 2, Gtr. 2, showing a guitar staff with a 'P.M.' (pick mute) section and a bass line with numbers 7, 9, 6, 5, 4, 3, 2, 1.

**Rhy. Fill 3**  
 Gtr. 3

Diagram for Rhythmic Fill 3, Gtr. 3, showing a guitar staff with a 'P.M.' (pick mute) section and a bass line with numbers 7, 9, 6, 5, 4, 3, 2, 1.

Gr. 3: w/ Riff A

2nd time, Gr. 2: w/ Rhy. Fill 2

D5 E5 B/D# D5

and u - su - 'Ily it's too late when you  
to o - ver - pro - tect her,

P.M.-----

4 4 4 4 7 7 9 7 7 7 7 7 9 7 9 6 6 6 6 6 6 9 6 7 9

To Coda

A/C#

Pre-Chorus

C5

Gtrs. 1 & 2

re - al - ize what you had \_\_\_\_\_ }  
to love her too much. }

And my mind goes back \_\_\_\_\_

Gtrs. 1 & 2

P.M. ----- [ ]

cresc.  
P.M. ----- [ ]

(cont. in slashes)

mf  
let ring -----

Gr. 4 (clean)

5 5 5 5 5 7 5 7 | 4 4 4 4 4 4 4 X X || 0 3 3

Gr. 3

Let Ring

**Riff A**  
Gtr. 3



D5

(Gtr. 2, cont. in notation)

Gtr. 4

to a girl I left some years a - go who told me,

let ring

let ring

Gtr. 3

### Chorus

2nd time, Gtr. 5: w/ Fill 1

Gtr. 1

E5 B/D# D5 A/C# D5

Gtr. 5 (dist.)

"Just hold on loosely, but don't let go."

Gtr. 4

Riff B

let ring

let ring

let ring

let ring

End Riff B

Gtr. 3

Gtr. 2

P.M.

P.M.

P.M.

P.M.

Fill 1

Gtr. 5

52

2.

# Bridge

Gtr. 3

dim.

to breathe in

Don't let her slip a

Gtr. 4

dim.

Gtr. 2

Gtrs. 1 & 2

let ring

Gtr. 1

Gtr. 4 tacet

\*D/A G6 D/A G6 G/A D/A G/A D/A G/A

(cont. in notation)

way

Sen - ti - men - tal fool,

Gtr. 3

Gtrs. 1 & 2

\*Chord symbols reflect overall harmony.

D.S. al Coda

D/A G/A D/A G6/A D/A A5 A#5 B5

don't let your heart get in her way, yeah, yeah, yeah

Gr. 3

Gr. 1 & 2

⊕ Coda

Chorus

Gr. 4: w/ Riff B (2 times)

D5 E5 E5 B/D#

Gr. 1

So, hold on loosely,

Gr. 3

Gr. 1 & 2

Gr. 2

P.M.----- (Gr. 1 cont. in slashes) P.M.----- P.M.----- P.M.-----

Gr. 1 D5 A/C# D5 E5 B/D#

but don't let go. If you cling too tight ly.

Gr. 5

Gr. 3

Gr. 2

P.M. P.M. P.M. P.M.

Gr. 1, 2, 3 & 4: w/ Rhy. Figs. 1, 1A, 1B & 1C

D5 A/C# F#m B

you're gon - na lose con - trol Your ba - by needs some -

one to be - lieve in, \_\_\_\_\_ and a whole lot of space \_\_\_\_\_ to \_\_\_\_\_ breathe in \_\_\_\_\_

Gr. 5

## Outro

Gr. 4: w/ Riff B

E5 B/D# D5 A/C# A5 B5

Gr. 1

So, hold on — loose — ly, but don't let — go. —

Gr. 5

Gr. 3

Gr. 2

P.M.-----



Gr. 1 E5 B/D# D5 A/C# D5 D#5 E5

If you cling too tight ly, you're gon-na lose it, you're gon-na lose con-trol

Gr. 5 8va loco P.H.

Gr. 4 let ring let ring

Gr. 3

Gr. 2 P.M. P.M.

\*Gtr. 4: w/ Riff B (all end)

Rhy. Fig. 2

B/D#

D5

A/C#

Gtr. 1

Gtr. 3

Gtr. 3

Gtr. 2

P.M.-----| P.M. P.M.-----| P.M.-----|

(12) 12 12 12 12 14 12 14 12 13 12 12 12 12 12 11 14 12 12 12 4 10

(9) 7 7 6 7 6 5 5 5 4

(9) 7 7 7 7 9 7 8 6 6 6 6 6 8 6 5 5 5 5 5 5 7 5 4

\*1st time, 1st note of Riff B is tied, not struck.

D5 E5 B/D# D5 End Rhy. Fig. 2

Yeah... yeah... yeah... yeah...

(10) 9 9 5 6 6 6 6 6 7 7 7 7 9 9 9 9 9 9 9 8 8 8 8 8 11 11 9 9 9

(4) 7 7 7 7 6 7 6 5

P.M.-----| P.M.-----| P.M.-----|

4 4 4 4 7 7 7 7 7 7 7 7 9 7 8 6 6 6 6 6 8 6 5

Treble staff: Melodic line with eighth and sixteenth notes.  
 Guitar staff: Fretboard pattern with numbers 9, 12, 10, 10, 10, 10, 12, 14, 12, 12, 12, 12, 12, 12, 12, 12, 12, 12, 9, 12, 9.  
 Bass staff: Simple bass line with notes 5, 5, 5, 5, 5, 5, 7, 5, 7, 4, 4, 4, 4, 4, 7, 7, 5, 7.

Chords: A/C# (above guitar staff), D5 (above guitar staff).  
 Pedal point: P.M. (Pedal Motion) indicated by a dashed line under the bass staff.

Treble staff: Melodic line with eighth and sixteenth notes. Lyrics: "So, hold on — loose — ly, but don't let — go —".  
 Guitar staff: Fretboard pattern with numbers 12, 12, 12, 12, 12, 12, 11, 9, 12, 12, 12, 9, 12, 12, 9, 12. Includes a "hold bend" instruction.  
 Bass staff: Simple bass line with notes 7, 7, 6, 7, 6, 5, 5, 5, 4.

Chords: E5 (above guitar staff), B/D# (above guitar staff), D5 (above guitar staff), A/C# (above guitar staff).  
 Pedal point: P.M. (Pedal Motion) indicated by a dashed line under the bass staff.

A5 B5 E5 B/D# D5  
End Rhy. Fig. 3

If you cling too tight - ly,

4 4 4 7 7 7 9 9 9 7 7 7 7 7 7 9 9 6 6 6 6 11 9 7

Gtr. 1: w/ Rhy. Fill 4

N.C. E5

you're gon - na lose con - trol.

5 5 5 5 5 7 5 4 7 5 4 5 7 9

Rhy. Fill 4  
Gtr. 1

7 7 7 7 7 7 7 5 4 7 5 4 5 7 9

Gtr. 1: w/ Rhy. Fig. 2

Git. 1: w/ Rhy. Fig. 2

B/D#

D5

A/C#

Hold \_\_\_\_\_ on loose - ly, \_\_\_\_\_ but don't let \_\_\_\_\_ go.

9 9 11 9 11 11 11 9 11 9 11 11 9 11 9 11 10

(7) 7 7 6 7 6 5 5 5 4

P.M.----- 4 P.M.----- 4 P.M.----- 4

7 7 7 7 7 9 7 9 6 6 6 6 11 9 7 5 5 5 5 5 5 7 5 5 4

[illegible]

Gr. 1: w/ Rhy. Fill 4

D5 N.C. E5

ly to her, you're gon - na lose con - trol, yeah, yeah, yeah.

End Riff C

End Rhy. Fig. 4

P.M. P.M.

\*Gr. 1: w/ Rhy. Fig. 3  
 Gr. 2: w/ Rhy. Fig. 4 (till end)  
 \*\*Gr. 3: w/ Riff C (till end)

B/D# D5 A/C#

Gr. 5

\* 1st note of Rhy. Fig. 3 is tied, not struck.  
 \*\* 1st note of Riff C is tied, not struck (till end).



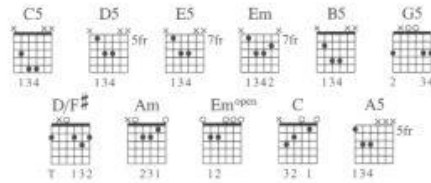




from *Tour de Force*

# If I'd Been the One

Words and Music by Don Barnes, Donnie Van Zant, Jeff Carlisi and Larry Steele

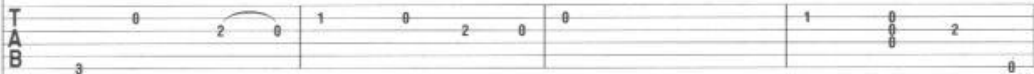


## Intro

Moderately fast  $\text{♩} = 144$

G5

\*Gtr. 2 (clean)



\*Doubled throughout

Rhy. Fig. 1

Gtr. 1 (slight dist.)



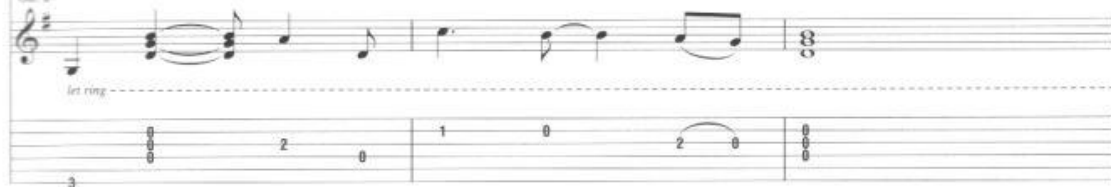
Verse

Ch. 1: w/ Rhy. Fig. 1 (1 1/2 times)

G5



Ch. 2

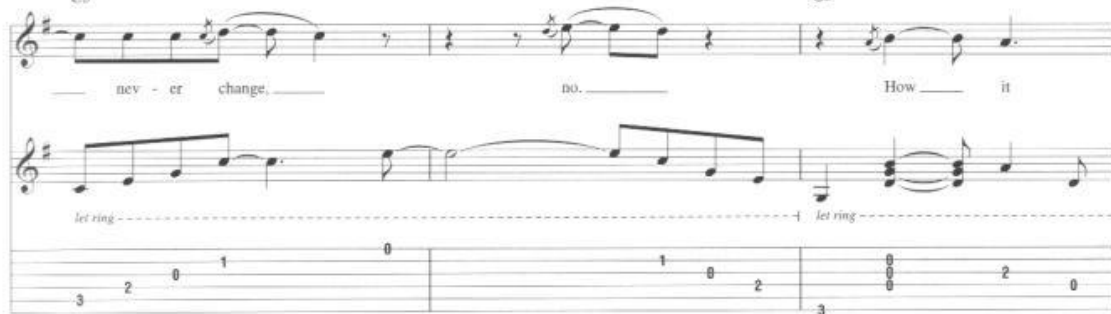


E5



C5

G5



E5

C5

D5

E5

Rhy. Fill 1

Gtr. 3  
(dist.)

mp

End Rhy. Fill 1



Gtr. 2



let ring

let ring



Rhy. Fig. 2

End Rhy. Fig. 2

Gtr. 1



P.M.



Pre-Chorus

E5

C5

D5

Em

Rhy. Fig. 3



Riff A



let ring



P.M.

P.M.

P.M. + 1

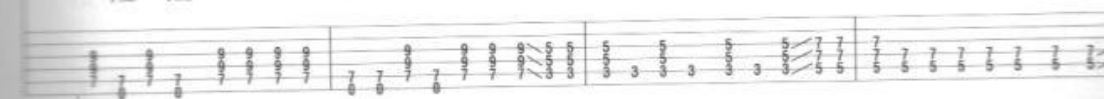
P.M.

P.M.

P.M.

P.M.

P.M.



C5 B5 End Rhy. Fig. 3

the time just to stand here in my place?

let ring

End Riff A

P.M. P.M. P.M. P.M. (cont. in slashes)

Chorus

G5 D/F# G5 D/F# Am D/F# G5 D/F# G5

\*Gtr. 1 & 3

What if I'd been the one to say good - bye, good - bye?

Gtr. 2

\*Composite arrangement

D/F# G5 D/F# C5 D5

(Gtr. 1, cont. in notation)

Could you smile when in - side you just wan - na cry? Look in - side. Can you read

Gtr. 2: w/ Riff A (1st 4 meas.)  
Gtr. 3: tacet

E5 C5 D5

— my mind? — Oh, — oh —

Gtr. 1

P.M. — — — — —

# Verse

Gtr. 1: w/ Rhy. Fig. 1 (1st 4 meas.)

G5

2. When I hear your name, — feel — so cold deep — in —

Gtr. 2

let ring — — — — — let ring —

E5 C5

side. — Still it's hard — to ex - plain, — oh, —

Gtr. 2

let ring — — — — — let ring —

Gtr. 1

P.M. — — — — — P.M. — — — — — P.M.

Gr. 1: w/ Rhy. Fig. 1 (1st 4 mea.)

G5

what — your love meant — to — me. They — say time will heal — the pain —

Gr. 2

let ring — — — — —

let ring —

Gr. 1: w/ Rhy. Fig. 2

Gr. 3: w/ Rhy. Fill 1

E5

C5

D5

E5

but it just — goes on — for — ev — er. Can you read —

let ring — — — — —

let ring — — — — —

let ring — — — — —

# Pre-Chorus

Gr. 2: w/ Riff A

Gr. 3: w/ Rhy. Fig. 3

E5

C5

D5

Em

— my mind? — Have you closed — the door — on — love? — Can you be —

Gr. 1

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

C5

B5

— so blind? — Did you think — I'd just — give up? —

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

(cont. in slashes)

# Chorus

2nd time, Lead Voc.: w/ Voc. Fill 1

G5 D/F# G5 D/F# Am D/F# G5 D/F# G5

Gtr. 1 & 3

What if I'd been the one to say — good - bye, — good - bye? —

Gtr. 2

D/F# G5 D/F# C5 D5 G5

Could you smile when in - side you just — wan-na cry, — wan-na cry? —

D/F# G5 D/F# Am D/F# G5 D/F# G5

What if I'd been the one to say — good - bye, — good - bye? —

Voc. Fill 1

### Interlude

G5  
 Rhy. Fig. 4A  
 Gr. 3  
 Gr. 2  
 w/ slight dist.  
 Gr. 1  
 Rhy. Fig. 4  
 P.M.  
 End Rhy. Fig. 4A  
 Fade a - way, -  
 End Rhy. Fig. 4

Gtrs. 1 & 3; w/ Rhy. Figs. 4 & 4A

G5

Em

C

Gtr. 2

Riff B

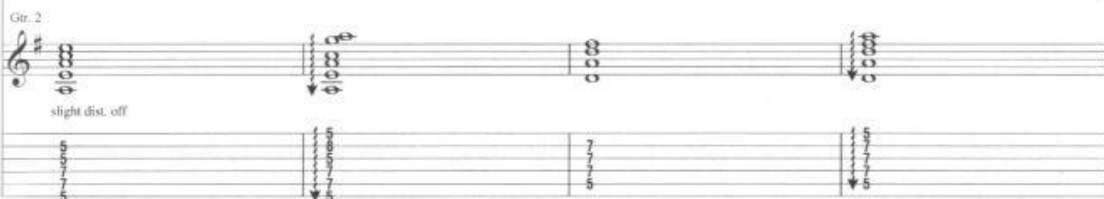
End Riff B

The musical score is written for three guitar parts. Part 1 and 3 are indicated by the label 'Gtrs. 1 & 3; w/ Rhy. Figs. 4 & 4A'. They play a G5 power chord (G-B-D) in the first measure, followed by an Em chord (E-G-B) in the second measure, and a C chord (C-E-G) in the third measure. Part 2 is indicated by the label 'Gtr. 2' and plays a complex rhythmic riff labeled 'Riff B'. The riff consists of a series of eighth and sixteenth notes, primarily on the lower strings, with a final measure labeled 'End Riff B'. The score is written on three staves, with the first staff for Gtr. 1, the second for Gtr. 2, and the third for Gtr. 3. The key signature is one sharp (F#), and the time signature is 4/4.



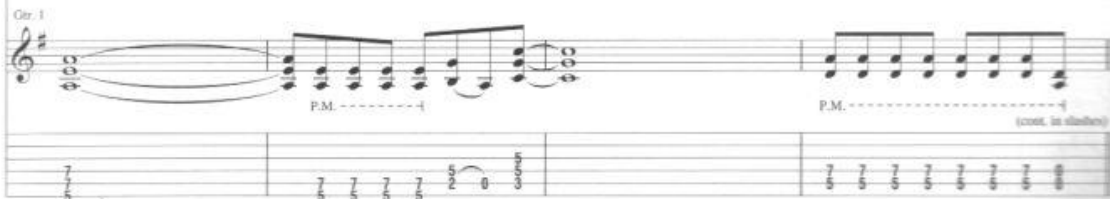
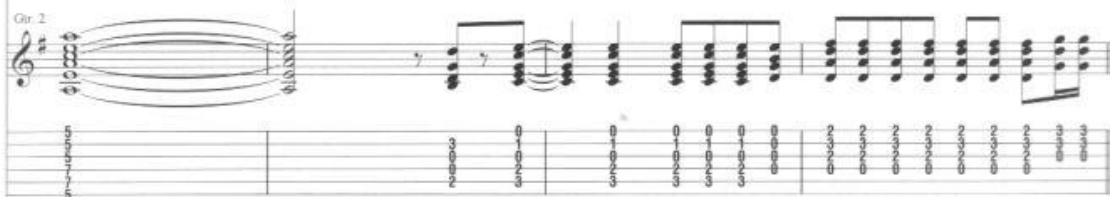
Bridge  
Half-time feel

Gr. 1  $\diamond$   $\overbrace{\hspace{10em}}^{A5}$   $\diamond$   $\overbrace{\hspace{10em}}^{D5}$   $\diamond$  (cont. in notation)



End half-time feel

D.S. al Coda



# Coda

## Outro

Gtrs. 1 & 3: w/ Rhy. Figs. 4 & 4A (3 times)

G5 Em C

Nev - er fades a - way...

Gtr. 2

w/ slight dist.

Gtr. 2: w/ Riff B

G5 Em C

No, it don't fade a - way...

\*Gtr. 4: w/ Riff A (1st 4 meas.)

G5 Em C

Riff C End Riff C

Gtr. 2

\*Gtr. 4 (clean, played *f*)

Gtrs. 1 & 3: w/ Rhy. Figs. 4 & 4A (till fade)  
Gtr. 2: w/ Riff C (till fade)  
Gtr. 4: w/ Riff A (1st 4 meas., till fade)

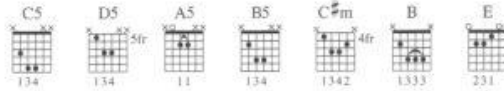
Play 3 times and fade

G5 Em C

from *Strength in Numbers*

# Like No Other Night

Words and Music by Jeff Carlisi, Don Barnes, Jim Vallance and John Bettis



## Intro

Moderate Rock ♩ = 124

Half-time feel

\*\*C

Em7

D

End Riff A

Riff A

\*Gtr. 1 (dist.)

mf

P.M. - 4 P.M. - 4 P.M. P.M. - 4 P.M. - 4 P.M. P.M. - 4 P.M. - 4 P.M. P.M. - 4 P.M. - 4 P.M.

T 6 5 8 5 8 8 7 6 7 8 7 7 7 7 7 7 7 7 7 7 7 7

A 5

B 5

\*Two gtrs. arr. for one:

Rhy. Fig. 1

End Rhy. Fig. 1

Gtr. 2 (dist.)

mf

P.M. - 4 P.M. - 4 P.M. P.M. - 4 P.M. - 4 P.M. P.M. - 4 P.M. - 4 P.M. P.M. - 4 P.M. - 4 P.M.

T 5

A 5

B 5

\*\*Chord symbols reflect overall harmony.

C Em7 D

1. I was

P.M. - 4 P.M. - 4 P.M. P.M. - 4 P.M. - 4 P.M. P.M. - 4 P.M. - 4 P.M. P.M. - 4 P.M. - 4 P.M.

T 8 5 8 5 8 8 7 6 7 8 7 7 7 7 7 7 7 7 7 7 7 7

A 5

B 5

Verse

Gtr. 1: w/ Riff A  
Gtr. 2: w/ Rhy. Fig. 1  
2nd time, Gtr. 3 tacet

C Em7 D

feel - ing like a pris - ner in - side my - self, I saw you look - ing like you might be  
2. There's a child I can see in the back of your eyes, dy - ing to be set free.

\*2nd time, resume half-time feel.

C Em7 D

in a mood to try an - y - thing that was new, Don't be  
Let the hun - ger in - side you bring it a - live. Now, ba - by,

End half-time feel

Gtr. 1

P.M. - 4 P.M. - 4 P.M. P.M. - 4 P.M. - 4 P.M. P.M. - 4 P.M. - 4 P.M. - 4

Gtr. 2

P.M. - 4 P.M. - 4 P.M. P.M. - 4 P.M. - 4 P.M. P.M. - 4 P.M. - 4 P.M. - 4

Pre-Chorus

Em D5 C5 D5 Em C5 B5

starved for the love and laugh - ter. Break through, touch a stran - ger. You  
this night won't last for - ev - er. Break loose, girl. Re - mem - ber you

\*\*Gtr. 1 & 2

(Gtr. 1, cont. in slashes)

\*\*Composite arrangement

Chorus

Gtr. 1 C5 D5 (cont. in notation)

E F#m A

on - ly get one life. This night could be — like no oth - er night, —  
on - ly get one life.

Gtr. 3 (slight dist.)

Gtr. 3

*mf*  
w/ chorus  
let ring throughout

Gtr. 2

Gtrs. 1 & 2

let ring — — — — — let ring — — — — —

E C#5 B5 E A5 B5  
— you and me. — Find the fire — in our hearts and dance in the light. —

Rhy. Fig. 2A

Rhy. Fig. 2

let ring — — — — —

E A5 B5 E

Yeah. We'll take our chance -

End Rhy. Fig. 2A

End Rhy. Fig. 2

let ring - - - - -

F#m7 E/G# A F#m To Coda

es. How can we lose? We're mak-ing our own rules. This night will be -

let ring - - - - - let ring - - - - - let ring - - - - -

1. 2.

Gr. 3: w/ Rhy. Fill 1

Bsus4 B A5 E Bsus4 B

like no oth - er night. — like no oth - er — night. —

Rhy. Fill 1 End Rhy. Fill 1

Gr. 4 (dist.)

*mf*

5 4 4 2 5 0 4 2 0 0 0 1 2

14 16

Gr. 1 & 2

(cont. in slashes)

5 5 4 4 2 2 0 0 0 0 0 0 5 5 4 4 4 4 2 2 2 2

Guitar Solo

A5 B5 C#m A A5

Gr. 1 & 2 P.M. P.M. (cont. in notation)

Yeah, — yeah. —

Gr. 4

14 17 16 15 (16) 14 16 18 (18) 6 7 4 4 (7) 5 6 4 2 5 2 5 5 10 12 14 16

Gr. 3

5 0 4 0 2 0 0 0 0

Gtr. 3 tacet

F#m Bsus4 B A5 E

Time you don't use, ...

Gtr. 4

Gtrs. 3 & 4

Gtrs. 1 & 2

P.M.

(Gtr. 1, cont. in slashes)

Bridge

Gtr. 4 tacet

B A B A5 E

open

Gtr. 1

P.M.

— you lose it. You grab ev - 'ry mo - ment you can — or it's gone. —

Gtr. 3

Gtr. 2



B B5 B A5  
P.M. -- 4

When you can feel, you real - ly know that you're a - live.

B5 A5 B5 D.S. al Coda  
(cont. in notation)

Show that you're a - live for one night and...

⦿ Coda

Outro-Guitar Solo

Chords: Bsus4, B, Bsus4, B, E

Lyrics: like, be like no oth - er night.

Gtr. 4

Gtr. 3

Gtrs. 1 & 2

Rhy. Fig. 3A

Rhy. Fig. 3

Gtrs. 1 & 2: w/ Rhy. Fig. 2  
Gtr. 3: w/ Rhy. Fig. 2A

Chords: F#m, A, E, E/G#, A, E

End Rhy. Fig. 3A

End Rhy. Fig. 3

let ring

Gtrs. 1 & 2: w/ Rhy. Fig. 3  
Gtr. 3: w/ Rhy. Fig. 3A

A5 B5 E A5 B5 E

Gtr. 4

let ring ----- 4

Begin fade

Gtrs. 1 & 2: w/ Rhy. Fig. 2  
Gtr. 3: w/ Rhy. Fig. 2A

F#m A E E/G# A E

loco

A5 B5 E A5 B5

let ring ----- 4

Gtrs. 1 & 2: w/ Rhy. Fig. 3  
Gtr. 3: w/ Rhy. Fig. 3A

E F#m A E

hold bend

Fade out

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (till fade)  
Gtr. 3: w/ Rhy. Fig. 2A (till fade)

E/G# A E A5 B5

grad. bend

from *Rockin' Into the Night*  
**Rockin' Into the Night**

Words and Music by Frank Sullivan, Robert Smith and Jim Peterik

Intro  
 Moderately ♩ = 129 (♩ = ♩)

G5 N.C. B♭5 C5 N.C.

(Drums)

Ooh, \_\_\_\_\_ rock - in'.

\*Gtrs. 1 (dist.) & 2 (slight dist.)

*f*

TAB

\*Composite arrangement

3 0 1 2

G5 N.C. B♭5 C5 N.C.

Oh, \_\_\_\_\_ yeah.

3 0 1 2

G5 B♭5 C5 N.C.

Riff A

*mf*

P.M. ----- P.M. ----- P.M. -----

5 5 5 5 5 5 3 5 5 5 5 5 5 5 3 5 5 5 5 5 5 5 3 5 5 5 5 5 5 5 3 5

End Riff A

Gtr. 1

3 0 1 2

Gtr. 2 Rhy. Fig. 1

End Rhy. Fig. 1

3 0 1 2

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A5 Bb5 C5 Bb5 F5 C5 Bb5

P.M. ----- P.M. -----

1/4

# Verse

Gtr. 3 tacet  
2nd time, Gtr. 2: w/ Rhy. Fill 1  
G5

2nd time, Gtr. 1: w/ Rhy. Fill 2

D5 E5 C5

1. Cruis - in' down the mo-tor-way, got my girl by my side.  
2. Out on the back streets, tak - in' love where I can.

Gtr. 1 Rhy. Fig. 2

string noise

P.M. -----

Gtr. 2 Rhy. Fig. 2A

Rhy. Fill 1  
Gtr. 2

Rhy. Fill 2  
Gtr. 1

P.M. -----

G5 D5 Dsus4 D Em E5 B5

We're both a lit - tle anx - ious, —  
 I found a sweet ma - don - na, —

oo, — we got love on our mind. —  
 oo, — with a bi - ble in her hand. — She's

End Rhy. Fig. 2

P.M. P.M.

End Rhy. Fig. 2A

# Pre-Chorus

2nd time, Gtrs. 3 & 4 tacet.

C5 E5 Em7 D5 G5 F5

1. 3. Wait - in', an - tic - i - pat - ing, — for the fire - works in the night. — Well, I swear —  
 2. wait - in', an - tic - i - pat - in', — well, for some - one to save her soul. — Well, I ain't —

steady  
gliss.

To Coda

C5 E5 Em7 F5 Bb5 F5 C5 Bb5

no we were do - in' eight - y when we saw those mo - tel lights. And we were  
new mes - si - ah, but I'm close e - nough for rock 'n' roll.

P.M.

Chorus

G5 N.C. Bb5 C5 N.C.

rock - in' in - to the night, rock - in' in - to the night, oo, oo, rock - in'.

1.

G5 Bb5 C5 Bb5 F5 C5 Bb5

Rock - in' - in - to the night, rock - in' in - to the night, yeah.

Gr. 3 Riff B End Riff B

P.M. ----- 4

5 5 5 5 5 5 3 5 5 5 5 5 5 3 5 5 5 5 5 5 3 3 5 5 5 5 5 5 3 3 3 3 1/4

Gr. 1

Gr. 2

2.

C5 D5 F5 Bb5 F5 C5 Bb5

to the night, and it's more - than that, yes, it's more - than that -

P.M. ----- 4

5 5 5 5 5 5 3 5 7 7 5 5 0 0 0 0 0 0 0 0 0 0 0 0 5 3 3 0 3 5 5 3 0 3 4

P.S.



# Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A

G5 D5 E5 C5

Gr. 3

D.S. al Coda

G5 D5 Dsus4 D E5 Esus2 Em Bm B5 F#5 B5

Gtrs. 1 & 2: w/ Rhy. Fills 3 & 3A

Gr. 3

let ring -- 4

Gr. 4 (dist.)

let ring -- 4

## Coda

Interlude

G5

N.C.

rock - in' - rock - in' in - to the night, oo, yeah.

Gtrs. 1 & 2

Rhy. Fill 3  
Gr. 1

Rhy. Fill 3A  
Gr. 2

NC. G5 NC. G5 Bb5 Gtr. 2: w/ Rhy. Fill 4 C5 Gtr. 2: w/ Fill 1 NC. Bb5 NC.

Rock - in' - rock - in' in - to the night. 1. Ooh, ooh, rock - in'. 2. Yeah, yeah, yeah, yeah. - Rock

Gtr. 1 Rhy. Fill 5 End Rhy. Fill 5

1. Gtr. 2: w/ Rhy. Fig. 1 G5 Bb5 C5 NC.

Rock - in' - rock - in' in - to the night. Gon - na rock it a - way.

2. Gtr. 3: w/ Riff A G5 Bb5 C5 NC.

on.

Rhy. Fig. 3 Gtrs. 1 & 2

Rhy. Fill 4 Gtr. 2

Fill 1 Gtr. 2

Gtr. 3: w/ Riff B  
G5

Bb5 C5 Bb5 F5 C5 Bb5

End Rhy. Fig. 3

# **Outro-Chorus**

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (1st 7 meas.)  
Gtr. 3: w/ Riff A (1st 3 meas.)

Gtr. 3: w/ Fill 2

G5

Bb5 C5 N.C.

Rock - in' in - to the night, rock - in' in - to the night, oo, rock - in'.

Gtr. 3: w/ Riff B (1st 3 meas.)

Gtr. 1: w/ Rhy. Fill 5  
Gtrs. 2 & 3: w/ Fill 1

G5

Bb5 C5 N.C. Bb5 N.C.

Rock - in' in - to the night, rock - in' in - to the night, ooh, ooh, rock - in' me right.

## *Begin fade*

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (till fade)  
Gtr. 3: w/ Riff A

G5

Bb5 C5

Rock - in' in - to the night, rock - in' in - to the night. Hey, hey, let's

N.C.

Gtr. 3: w/ Riff B  
G5

Bb5 C5

rock it a - way to - night. Rock - in' in - to the night, rock - in' in - to the night, hey,

## *Fade out*

Bb5 F5 C5 Bb5

Gtr. 3: w/ Riff A (1st 2 meas.)  
G5

Bb5

yeah. Rock - in' in - to the night, rock - in' in...

**FIG 2**  
Gtr. 3

P.M. ----- 1/4

5 5 5 5 5 5 5 5 5 5

from *Rock & Roll Strategy*

# Second Chance

Words and Music by Jeff Carlisi, Cal Curtis and Max Carl

Intro  
Moderately fast  $\text{♩} = 117$

\*\* B $\flat$  F Cm Gm

Gtr. 2 (dist.)

\*\*\* w/ reverb *mf*

\*\*\*Vol. swells

Riff A

\*Gtr. 1 (clean)

*mp*  
w/ slap-back delay & slight chorus  
P.M.

End Riff A

TAB

3 3 5 3 3 5 3 3 5 3 5 5 5 3 5 5 3 5 3

\*Two gtrs. arr. for one.  
\*\*Chord symbols reflect overall harmony.

Gtr. 1: w/ Riff A

Gtr. 2 B $\flat$  F Cm Gm

TAB

(10) (10) 6 7 8 5 5 4 3 3 5 5 3 3

Verse

Gtr. 1: w/ Riff A (2 times) B $\flat$  F Cm Gm

Gtr. 2 tacet

I. Since you've been gone, I feel my life slip-ping a-way.

TAB

(3) (3)

B $\flat$  F Cm Gm

I look to the sky and ev-'ry-thing is turn-in' gray.

B $\flat$  F Gm A $\flat$

All I made was one mis-take. How much more will I have to make?

Riff B End Riff B

Ger. 1

P.M.

3 3 3 5 3 3 5 3 3 5 3 3 5 5 3 5 6 6 4 3 3 3

E $\flat$  B $\flat$ /F E $\flat$ /G F/A

Why can't you think it o-ver? Why can't you for-get a-bout the past?

P.M.

1 3 1 1 3 4 3 3 3 3 3 5 3 5 4 4 3 3 7 5 7 7 5 6

# Chorus

B $\flat$  F Cm E $\flat$

When love makes this sound, babe, the heart needs a sec-ond chance.

Riff C

Ger. 1

P.M.

3 3 3 6 3 3 6 3 5 3 3 5 6 5 3 5 5 5 3 5 5 3 5 4 3 3 5

Ger. 2

P.M.

5 3 5

B $\flat$  F Cm F

Don't put me down, babe. \_ Can't you see I love \_ you?

P.M.

3 3 6 3 6 | 3 5 3 3 5 6 | 5 3 5 5 5 3 5 | 3 5 3 3 5 6

4 3 5 (5) 2 3

End Riff C

B $\flat$  F Cm Gm

Since you've been gone I've \_ been in a trance. \_ This heart \_ needs a sec - ond chance. \_

End Riff C

P.M.

3 3 6 3 6 | 3 5 3 3 5 6 | 5 3 5 5 5 3 5 | 3 5 3 3 5 6

3 3 6 3 6 | 3 5 3 3 5 6 | 5 3 5 5 5 3 5 | 3 5 3 3 5 6

# Interlude

Gtr. 1: w/ Riff A

Don't say it's o-ver, I just can't say good-bye.

Gtr. 2

# Verse

Gtr. 1: w/ Riff A (2 times)

2. So this is love,

stand-ing in the pour-ing rain. I fooled on you,

but she nev-er meant a thing. And I know I ain't got the right

to ask you to sym - pa - thize. — But why can't — you think it o - ver?

3.1 4 3 3 3 6 5 6

Pitch: D  
\*Harmonic located approx. one-tenth the distance between the 3rd & 4th frets.

5 3 5 5 3 5 6 3 6 4 3 3 1 3 4 4 1 3 4 3 3 3 3 3 3

Chorus

Gr. 1: w/ Riff C

Why can't — you for - get a - bout — the past? — When love makes this sound, babe, —

6 6 5 6 4

3 5 3 5 5 3 4 7 5 7 6 5 6 8



Cm Eb Bb

a heart needs a sec - ond chance. Don't put me

Gr. 2

(6) 3 5 3

F Cm F

down, babe. Can't you see I love you?

(3) 6 5 4 3 3 3 5

Bb F Cm

Since you've been gone I've been in a trance. This heart needs a sec -

Gr. 2 tacet

Gr. 1

P.M. 5 3 5 5 5 3 5

Gm Cm Eb

ond chance. Don't say it's o - ver, I just can't say good - bye.

P.M. 5 3 5 5 5 3 5 5 3 5 4 3 3 5 5 3 5 4 3 5 3

**Bridge**

F B $\flat$

I nev-er loved \_ her, I nev-er need-ed her.

Clarinet 2

Clarinet 1

P.M.

Clarinet 3 (dist.)

*p*  
w/ reverb

Gm Eb B $\flat$ /D Cm B $\flat$  Cm Gm/B $\flat$

She was will-ing and that's all there is \_ to say. \_ Don't for-sake me, please don't leave me now, \_

Clarinet 2

Clarinet 1

P.M.

Clarinet 3

Qty. 3 tacet

Qty. 3 tablet

Bb

Bb

F

A heart \_ needs a sec - ond chance. \_

P.M.

P.M.

F

F

Gay

Gay

grad. release

grad. release

Ge.

Ge.

PML

PML

**Chorus**

Cm Eb Bb F

Yeah. \_\_\_\_\_ You've been gone and I've been in a trance, \_

*fla* *laco*

P.M. - 4 P.H. 1

P.M.

5 3 5 5 5 3 5 | 5 3 5 4 3 3 5 | 3 3 3 3 3 6 | 3 5 3 3 5 6

Cm Gm Cm Gtr. 2 tacet Eb

This heart \_ needs a sec ond chance. \_ Don't say it's o - ver, I just can't say \_ good-bye. \_

16 - 15 - 13 13

P.M.

5 3 5 5 5 3 5 | 5 3 5 5 5 3 5 | 5 3 5 4 3 3 5 | 5 3 5 4 3 5 3

**Bridge**

Eb Bb/F Eb/G

Please for - give \_ me and for - get \_ it. I was wrong \_ and

*let ring* *let ring* *let ring*

3 4 | 3 3 3 | 5 3 4

F/A E♭ B♭/F

I ad - mit it. Why can't we talk it o - ver?

Gtr 2

Gtr 1

let ring - - - - - let ring - - - - - let ring - - - - -

E♭/G F/A F

Why can't we for - get a - bout, for - get a - bout the past? - - -

Gtr 1

let ring - - - - - let ring - - - - - P.M. - - -

Chorus

B $\flat$  F Cm E $\flat$

(A heart \_ needs a sec - ond chance. \_ When love makes this sound, babe. \_

P.M.

Gtr. 1: w/ Riff C (1st 4 meas.; 2 times)

B $\flat$  F Cm E $\flat$

A heart \_ needs a sec - ond chance.) \_ Don't \_ put me down, \_ babe. \_

Gtr. 2

B $\flat$  F Cm Gm

\_ You've been gone, I've been in a trance. \_ This heart \_ needs a sec - ond chance. \_

Cm Eb Bb F#

Don't say it's o - ver. I just can't say — good-bye. —

Cor. 2

(8) 6 15 (15) 15 14 15 16

Cor. 1

P.M. —

5 3 5 4 3 3 5 5 3 4 3 5 3 3 3 6 3 3 6 3 3 6 4 3 2 3 2

B F# C#m E

\*Voc. Fig. 1 End Voc. Fig. 1

(A heart — needs a sec - ond chance.) When love makes this sound, habe. —

17 (17) 14

P.M. —

4 4 4 7 4 4 7 4 6 4 4 6 7 6 4 6 6 6 4 6 6 4 5 4 6 4

\*Refers to downstemmed voc. only.

Bigd. Voc.: w/ Voc. Fig. 1 (till fade)

B F# C#m E

Riff D

End Riff D

P.M.

B F# C#m E

When love makes this sound, babe.

Riff D

End Riff D

P.M.

Gtr. 1: w/ Riff D

B F# C#m E

Gtr. 2

Riff



B F# C#m E

Yeah, \_\_\_\_\_ mm. \_\_\_\_\_

Gr. 2

Riff E

End Riff E

P.M. \_\_\_\_\_

4 4 4 6 4 4 6 4 4 4 6 6 4 6 6 4 6 6 4 6 6 4 6 5 4 6 4

Begin fade

B F# C#m E

loco

P.M. - 4 P.M. - 4 P.M. - 4

6 4 4 4 6 4 4 4 X X 4 4 6 4

P.M. \_\_\_\_\_

4 4 4 6 4 4 6 4 4 4 6 6 4 6 6 4 6 6 4 6 5 4 4 6

Gr. 1 w/ Riff E

B F# C#m E

grad. release

P.M. - 4

(4) 19 (19) 16 18 16 16

from *Strength in Numbers*

# Somebody Like You

Words and Music by Jeff Carlisi, Don Barnes, Larry Steele, Jim Vallance and Don Van Zant

Intro  
Moderate Rock ♩ = 132

G5

Gtr. 3 (dist.)

N.C. D/F#

Rhy. Fig. 1

\*Gtrs. 1 & 2 (dist.)

End Rhy. Fig. 1

\*Composite arrangement

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)

\*\*Chord symbols reflect combined harmony.

# Verse

1st time, Gtr. 3 tacet  
2nd time, Gtr. 4 tacet

G5

Csus2

1. I should have kept my dis - tance... I should have known what I'd...  
2. I could feel the pres - sure... I could see you were

Rhy. Fig. 3

Gen. 1 & 2

P.M. - - - - -

P.M. - - - - -

P.M. - - - - -

G5

be risk - ing. But noth - ing short of hold - ing you would ev - er do...  
some - thing spe - cial. I could - n't walk a - way from you if I er tried...

P.M. - - - - -

P.M. - - - - -

P.M. - - - - -

## Pre-Chorus

Csus2

D Dsus4

Em7

D/F#

Dar - ling, if we could be to - geth - er,  
Dar - ling, I wan - na be near you.

Gtr. 4 (clean)

RIFT A

*mp*  
let ring throughout

0 0 0 3 2 0

0 2

End Rhy. Fig. 3

Rhy. Fig. 4

Gen. 1 & 2

P.M. - - - - -

P.M. - - - - -

let ring

let ring

0 0 0 3 2 0

0 2

C D Em7

I would wait for you for ev-er. But how am I gon-na win  
 If on-ly you'd feel like I do. I must have had it wrong.

End Riff A

End Rhy. Fig. 4

P.M. P.M. P.M. P.M. let ring

1. D/F# Csus2 D/F# 2. D/F#

if you nev-er lose. I should have known.

let ring

# Chorus

2nd time, Gtr. 3 meet

G5 G/B C5 D G5 G/B C5 D

Some - bod - y like you could break my heart.

Gtr. 4 Rhy. Fig. 5A End Rhy. Fig. 5A

3 0 3 3 1 0 2 3 2

Gtr. 1 let ring - 4 P.M.

3 3 3 2 0 3 0 2 0 4 0 4 5

Gtr. 2 Rhy. Fig. 5 End Rhy. Fig. 5

let ring - 4 P.M. P.M. P.M.

3 3 3 7 7 5 5 7 7 7 7 5 5

Em C5 D

Some - bod - y like you could tear my world a - part. Oh, yeah.

Rhy. Fig. 6A End Rhy. Fig. 6A

2 2 3 0 2 3 2

let ring - 4

2 0 2 3 0 2 3 0 2 3 0 2

Rhy. Fig. 6 End Rhy. Fig. 6

let ring - 4 P.M. - 4 P.M. - 4 P.M. P.M. P.M. P.M. P.M.

3 3 3 3 3 3 7 5 7 5 5 7 7 7 5 5 5 5 5 5 5 5 5 5

Gtrs. 2 & 4: w/ Rhy. Figs. 5 & 5A

To Coda

G5 G/B C5 D G5 G/B C5 D

Some - bod - y like you could keep me in the dark.

Rhy. Fig. 7

End Rhy. Fig. 7

let ring - 4 P.M.

3 3 3 2 0 3 0 2 4 5 7 7 9

Gtrs. 2 & 4: w/ Rhy. Figs. 6 & 6A

Em C5 D

Some - bod - y like you could break my heart. Yeah, yeah.

let ring

9 (9) 5 0 2 3 0 2 3 0 2 3 0 3

# Interlude

Gtrs. 1 & 2: w/ Rhy. Fig. 1  
Gtr. 3: w/ Rhy. Fig. 2

D/G G5 G C5/G D/G G5 G C5/G

# Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 3

D5/G G5

3. I knew that I was fall - ing.

Csus2 G5

I could hear your heart beat call - ing. I was hop - ing you'd be mine.

\_\_\_\_\_ be - fore the night was through. \_\_\_\_\_ Dar - ling.

Csus2 D Dsus4

# Pre-Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 4 (1 1/2 times)  
Gtr. 4: w/ Riff A (1 1/2 times)

Em7 D/F# C

I could keep on in love with you if there's a chance to

D Em7 D/F#

some - how break through. I must have had it wrong. I should have known.

# Chorus

Gtr. 1: w/ Rhy. Fig. 7  
Gtrs. 2 & 4: w/ Rhy. Figs. 5 & 5A

G5 G/B C5 D G5 G/B C5 D

Some - bod - y like you could break my heart.

Em C5 D5 Em C5 D5

Some - bod - y like you, ba - by. Some - bod - y like you, I'm tell - ing you.

Rhy. Fig. 8 End Rhy. Fig. 8

Gtr. 1

Rhy. Fig. 8A End Rhy. Fig. 8A

Gtr. 2

let ring P.M. P.M. let ring P.M.





C

Gr. 5 (dist.)

Gr. 5 (dist.)

Gr. 4

Gr. 1 & 2

P.M. -----

P.M. -----

P.M.

P.M. -----

P.M. -----

Bridge

D

Em

G5

C5

Guess I knew right from the start that you were a pre-ten-der.

Gr. 3

mf

Rhy. Fig. 9A

End Rhy. Fig. 9A

Rhy. Fig. 9

let ring ---

let ring ---

P.M. ---

P.M.

Cons. 1 & 2-w/ Rhy. Fig. 9

Chem. 4: vol Bby, Fig. 9A

D Em G5 C5

But it was you who held my heart. I got love I want to send you,

Gtr. 3

15 (15)

15 15

D.S. *al Coda*

D

Yes, — are you read - y to sur - ren - der? — Oh, — yeah. —

Gtr. 3

Gtr. 4

Gtrs. 1 & 2

P.M. -- 4 P.M. -- 4 P.M. -- 4 P.M. -- 4 P.M.

### ⊕ Coda

Gtrs. 1 &amp; 2, w/ Rhy. Figs. 8 &amp; 8A

Some - bod - y like you, bu - by. \_\_\_\_\_ Some - bod - y like

C5 D5 Em C5 D5

you, I'm tell - ing you. Some - bod - y like you could break my

Gr. 3

Gr. 1

Gr. 2

P.M. --- let ring --- P.M. P.M.

# Outro

Gtrs. 1 & 2: w/ Rhy. Fig. 1  
Gr. 3: w/ Rhy. Fig. 2

D/G G5 G C5/G D/G G5 G C5/G D5/G

heart. \_\_\_\_\_

Gr. 3

let ring ----- 4

G5 G C5/G Gadd9

Gtrs. 1 & 2

P.M. ---

from *Bone Against Steel*

# The Sound of Your Voice

Words and Music by Jim Peterik, Jeff Carlisi, Danny Chauncey and Max Carl



Intro

Moderately fast ♩ = 136

E5/B

Rhy. Fig. 1

Esus4/B

E5/B

Bsus4

Gtr. 1 (slight dist.)

Intro guitar part with tablature. The tablature shows fret numbers for strings T, A, and B. The first measure is marked with a forte (f) dynamic and 'w/ chorus'.

E/G#

Esus4/A

Bsus4

End Rhy. Fig. 1

Gtr. 1

Second guitar part with tablature, continuing the rhythmic figure. It includes a forte (f) dynamic marking.

Gtr. 2 (slight dist.)

Second guitar part with tablature, featuring a 'let ring' instruction and a forte (f) dynamic marking.

B5

1. Knock \_

Drum part for the 'Knock' section, showing a series of eighth notes and rests across four staves.

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### Verse

E5

AS

— down the doors and break — through the walls. Tear — out the phone and run — from it all. — I'm

BS

— here to tell you, babe, — it's been one of those days. — I —

— get a feel-in' when I'm feel-in' like this my — heart's a tar - get you'll nev - er miss. — You —

E5 A5

P.M. - 4 P.M. - - - - 4 P.M. - 4 P.M. - 4 P.M. - - - - 4 P.M. - 4

— got a way of put - tin' ev - 'ry-thing in its place. — Tak-in' your

B5 C#5

P.M. - 4 P.M. - - - - 4 P.M. - 4 (cont. in slashes)

**Pre-Chorus**  
 C#m7  
 Rhy. Fig. 2

Gr. 1

time, take all your pre-cious time. It's all

Gr. 2

P.M. -4 P.M. P.M. P.M. -4 P.M. -4 P.M. P.M. -4 P.M. P.M. P.M. -4

Bsus4 C#m7 (cont. in notation)

that you say, just how you say it. Ser-i-ous game when you start to play it.

**Chorus**  
 B7sus4 B7 E/G# Asus2 E5

You nev-er fail to a-maze me. It's your voice I hear driv-in' me wild, whis-

Gr. 1

End Rhy. Fig. 2 Rhy. Fig. 3

let ring - - - - - let ring - - - - - let ring -

Gr. 2

Riff A

let ring - - - - - let ring - - - - - let ring -

B5/F# E/G# Asus2 B5

per - ing in my ear. It's your voice I hear, dan - gerous child, say -

let ring - - - - - let ring - - - - - let ring - - - - - let ring - - - - -

0 0 0 4 0 0 4 0 0 4 0 0 4 4

4 4 4 2 5 2 2 2 2 0 2 2 4

End Rhy. Fig. 3

End Riff A

let ring ----- let ring ----- let ring ----- let ring ----- let ring -----

(0) 0 0 2    4 4 4 4    4 2 4 2    4 2 0 2

in' what I wan - na hear. If I had my choice I'd run for cov - er and



B5 Asus2 B5

I think I'd be o - kay, 'cause all I need - ed to hear was the sound of your

P.M. P.M. P.M. P.M. - 4 P.M.

P.M. - 4 P.M. P.M. P.M. - 4 P.M.

To Coda

E5 E F# D E5 E F# D

voice. The sound of your voice.

P.M. - 4 P.M. - 4 P.M. - 4 P.M. - 4 P.M.

P.M. - 4 P.M. - 4 P.M. P.M. - 4 P.M. - 4 P.M.

Verse

B5

E5

2. Curl your words up in to the air, run your po - e - try

P.M. --- P.M. --- P.M. --- P.M. --- P.M. --- P.M. ---

sim.

A5

B5

through my hair. Call me that name you call me when there's no one a -

P.M. --- P.M. --- P.M. --- P.M. --- P.M. ---

Coda

Bridge C#5

voice. \_\_\_\_\_

Bye. \_\_\_\_\_

P.M. - - -

P.M. - - -

P.M. - - -

P.M.

P.M.

P.M.

A

F#5

Ba - by, bye - bye.

I can tell you that I \_\_\_\_\_

P.M. - - -

P.M.

P.M. - - -

P.M.

P.M. - - -

P.M.

C#5

miss the sound of your \_\_\_\_\_ voice, \_\_\_\_\_ oh, yeah. —

Gr. 3 (dist.)

*mf*

Gr. 1

P.M. -- 4

Gr. 2

P.M. P.M. -- 4 P.M. P.M. P.M. P.M. -- 4 P.M.

A

Bye. \_\_\_\_\_ Ba - by, bye - bye. \_\_\_\_\_

B5 E/G#

Does - n't mat - ter where I go. It's your voice -

1/4

P.M. -----

let ring -

let ring -

# Guitar Solo

Gtr. 1: w/ Rhy. Fig. 3  
Gtr. 2: w/ Riff A

Asus2 E5 B5/E#

1 hear.

Gtr. 3

1/2

E/G# Asus2 B5

Ch. 1

C#m7 Asus2

let ring

P.M.

Ch. 2

let ring

Ch. 3

F#/A# B5

Ch. 4 (bass)

mf 1/2

Ch. 5

P.M.

# Interlude

Gtr. 1: w/ Rhy. Fig. 1

Gtrs. 3 & 4 tacet

Chord progression: E5/B, Esus4/B, E5/B

Staff 1: Treble clef, key of E major. Melody line with notes: E4, F#4, G#4, A4, B4, C#5, D5, E5. Fingering: (14), 12, 14, 12, 12, 14, 12. Trills and vibrato indicated.

Staff 2: Bass clef. Fingering: (16), 12, 14, 13, 12, 12, 12, 12, (12).

Staff 3: Treble clef. Melody line with notes: E4, F#4, G#4, A4, B4, C#5, D5, E5. Fingering: 4, 4, 4, 4, 4, 4, 4, 4, 4. Trills and vibrato indicated.

Staff 4: Bass clef. Fingering: 4, 4, 4, 4, 4, 4, 4, 4, 4. Trills and vibrato indicated.

Staff 5: Treble clef. Melody line with notes: E4, F#4, G#4, A4, B4, C#5, D5, E5. Fingering: 4, 4, 4, 4, 4, 4, 4, 4, 4. Trills and vibrato indicated.

Staff 6: Bass clef. Fingering: 4, 4, 4, 4, 4, 4, 4, 4, 4. Trills and vibrato indicated.

Chord progression: Bsus4, E/G#, Asus2, Bsus4

Staff 1: Treble clef, key of E major. Melody line with notes: E4, F#4, G#4, A4, B4, C#5, D5, E5. Fingering: 4, 2, 4, 2, 4, 0, 4, 2, 0, 2, 0, 4. Trills and vibrato indicated.

Staff 2: Bass clef. Fingering: 4, 2, 4, 2, 4, 0, 4, 2, 0, 2, 0, 4. Trills and vibrato indicated.

$F^{\#}/A^{\#}$ 

If \_\_\_\_\_ I had \_\_\_\_\_ my choice \_\_\_\_\_ I'd run \_\_\_\_\_ for cov \_\_\_\_\_ er, but

8	9	0	0	0	0	0	0	0	0	0	X	0				X	
12	12	12	12	12	12	12	12	12	12	12	X	0				X	2
11	11	11	11	11	11	11	11	11	11	11	X	0				X	3
9	9	9	9	9	9	9	9	9	9	9	X	0				X	4
											O	0				X	
											X	0				X	1

P.M. -----

$\frac{1}{6}$	$\frac{4}{7}$	$\frac{4}{8}$	$\frac{4}{9}$	$\frac{4}{10}$	$\frac{4}{11}$	$\frac{4}{12}$	$\frac{4}{13}$	$\frac{4}{14}$	$\frac{4}{15}$	$\frac{4}{16}$	$\frac{4}{17}$	$\frac{4}{18}$	$\frac{4}{19}$	$\frac{4}{20}$	$\frac{4}{21}$	$\frac{4}{22}$	$\frac{4}{23}$	$\frac{4}{24}$	$\frac{4}{25}$	$\frac{4}{26}$	$\frac{4}{27}$	$\frac{4}{28}$	$\frac{4}{29}$	$\frac{4}{30}$	$\frac{4}{31}$	$\frac{4}{32}$	$\frac{4}{33}$	$\frac{4}{34}$	$\frac{4}{35}$	$\frac{4}{36}$	$\frac{4}{37}$	$\frac{4}{38}$	$\frac{4}{39}$	$\frac{4}{40}$	$\frac{4}{41}$	$\frac{4}{42}$	$\frac{4}{43}$	$\frac{4}{44}$	$\frac{4}{45}$	$\frac{4}{46}$	$\frac{4}{47}$	$\frac{4}{48}$	$\frac{4}{49}$	$\frac{4}{50}$	$\frac{4}{51}$	$\frac{4}{52}$	$\frac{4}{53}$	$\frac{4}{54}$	$\frac{4}{55}$	$\frac{4}{56}$	$\frac{4}{57}$	$\frac{4}{58}$	$\frac{4}{59}$	$\frac{4}{60}$	$\frac{4}{61}$	$\frac{4}{62}$	$\frac{4}{63}$	$\frac{4}{64}$	$\frac{4}{65}$	$\frac{4}{66}$	$\frac{4}{67}$	$\frac{4}{68}$	$\frac{4}{69}$	$\frac{4}{70}$	$\frac{4}{71}$	$\frac{4}{72}$	$\frac{4}{73}$	$\frac{4}{74}$	$\frac{4}{75}$	$\frac{4}{76}$	$\frac{4}{77}$	$\frac{4}{78}$	$\frac{4}{79}$	$\frac{4}{80}$	$\frac{4}{81}$	$\frac{4}{82}$	$\frac{4}{83}$	$\frac{4}{84}$	$\frac{4}{85}$	$\frac{4}{86}$	$\frac{4}{87}$	$\frac{4}{88}$	$\frac{4}{89}$	$\frac{4}{90}$	$\frac{4}{91}$	$\frac{4}{92}$	$\frac{4}{93}$	$\frac{4}{94}$	$\frac{4}{95}$	$\frac{4}{96}$	$\frac{4}{97}$	$\frac{4}{98}$	$\frac{4}{99}$	$\frac{4}{100}$
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but you —

P.M. - 4      P.M.      P.M.      P.M. - 4      P.M.      P.M.

[illegible]

P.M. -4                      P.M.                      P.M. -4                      P.M.                      P.M.

[illegible]



C#5 Asus2 B5 E/G#

— make a pret-ty good case, — You nev-er fail — to a - maze, — It's your voice —

P.M. - 4 P.M. P.M. - - 4 P.M. let ring - - - - - 4 let ring -

P.M. - 4 P.M. - 4 P.M. P.M. - - 4 P.M. - 4 let ring -

Gtr. 1: w/ Rhy. Fig. 3 (1st 4 meas., 4 times)  
Gtr. 2: w/ Riff A (1st 4 meas., 4 times)

Asus2 E5 B5/F# E/G#

— I hear — driv - in' me wild, whis - per - ing — in my — ear, It's your voice —

Asus2 E5 B5/F# E/G#

— I hear — dan - ger - ous child, say - in' what I wan - na hear. — It's your voice —

Gtr. 3

Asus2 E5 B5/F#

I hear driv - in' me wild, whis - per - ing in my

7 7 4 6 7 7 9 6 9 9 6 9 6

E/G# Asus2 E5

ear. It's your voice I hear dan - ger - ous child, say -

9 (9) 4/6 6 7 6 7 7 9 11 9

#### Outro-Guitar Solo

Gtr. 1: w/ Rhy. Fig. 3 (1st 4 meas., till fade)  
Gtr. 2: w/ Riff A (1st 4 meas., till fade)

B5/F# E/G# Asus2

in' what I wan - na hear. It's your voice.

(9) 11 12 12 11 9 9 9 12 (12) 9 9 (9) 13 13 12 1/2

E5 B5/F# E/G#

It's your voice.

(13) (13) 11 9 11 9 11 11 10 12 11 (11) 9 11 11 (11) X

Asus2 E5 *Begin fade* B5/F#

E/G# Asus2 E5

*It's your voice.*

B5/F# E/G# Asus2

*It's your voice.*

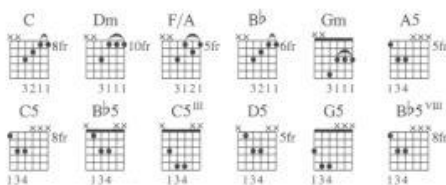
E5 B5/F# *Fade out* E/G#

*It's your voice.*

from *Rockin' Into the Night*

# Stone Cold Believer

Words and Music by Jeff Carlisi, Don Barnes, Lawrence Junstrom and Don Van Zant



## Intro

Moderately slow ♩ = 91

Chords: C, Dm, F/A, Bb, Gm

Rhy. Fig. 1

Gtr. 2 (slight dist.) *mf*

Gtr. 1 (dist.) *f*

TAB

Chords: Dm, F/A, Bb, A5, C5, Dm, F/A

Gtr. 3 (dist.) *f*

P.M. - 1

1/2

Pitch: C

Gtr. 1



hop - in' that's where you at. Like, I lay it on the line, think that's

let ring - - - - - let ring - - - - - let ring - - - - - let ring - - - - -

Gtr. 3 tacet  
 Gsus4 G C5 Bb A C5  
 how it should be. — If you gon - na make it, man, you got to a - grec. — I'm a

Gtr. 2

Gtr. 1

let ring — — — — — let ring — — — — — let ring — — — — —

Chorus

Gtr. 2: w/ Rhy. Fig. 1

Chorus

Gtr. 2: w/ Rhy. Fig. 1

Dm F Bb Gm Dm F

stone cold be-liev-er, yes, I am. I be-lieve you can do it if you

Gtr. 1

Bb A5 C5 Dm F

say that you can. I'm a stone cold be-liev-er, not a

Gtr. 3

Gtr. 1

Bb Gm Dm Bb5 C5 D5

smooth talk-in' man. — Be-lieve I got things well in hand. — Hey.

Verse

D5 C Csus4 G5 C5 A5

2. You wan - na climb that lad - der, you wan - na make it to the top? \_ Takes on - ly one \_ thing: got to

Gr. 3

10 10 12 (10) 10 10 12 (12)

Gr. 2

7 7 5 7 7 5 7 3 3 5 3 3 4 0

Gr. 1

7 7 5 7 7 5 7 3 3 5 2 3 2 3 5 3 3 4 0

let ring - - - - - let ring -

C5 D5

give it all \_ you got. \_ Knew a man who could - n't lose 'cause he

let ring - - - - - let ring -

7 5 5 5 7 (7)

3 5 3 5 7 7 5 7 7 5 7

2 3 5 3 5 7 7 5 7 5 7 7





B $\flat$  A5 C5 Dm F B $\flat$  Gm

say that you can. I'm a stone cold be-liev - er, not a smooth talk-in' man, \_

P.H.

P.H.

Pitch: B

Dm B $\flat$ 5 C5 D5

Be - lieve I got things well in hand. \_ Yeah!

End Rhy. Fig. 2

Gtrs. 1 & 2

(Gtr. 1, cont. in slashes)

Guitar Solo

Gtr. 1 7 <sup>G5</sup> 7 <sup>C5<sup>III</sup></sup> 7 <sup>D5</sup> 7 7 7 7 7 7 7 7

Gtr. 3

Gtr. 4 (dist.)

Gtr. 2

Gtr. 4 tacet

<sup>G5</sup> <sup>C5<sup>III</sup></sup> <sup>D5</sup> <sup>C5<sup>III</sup></sup> <sup>D5</sup> <sup>C5<sup>III</sup></sup> <sup>D5</sup>

(cont. in notation)

F G Dm C Dm C

Cap

Oct. 3

Oct. 2

Oct. 1

F G5 A5 NC. A7#9

loco

# Interlude

Gtrs. 1 & 2 tacet      Gtr. 3 tacet

\*Dm7      G7      Dm7      G7

Gtr. 3      Gtr. 1

\*Chord symbols reflect overall harmony, next 7 meas.

Dm7      G7      Dm7      G5      A5

Gtr. 1      Gtr. 3

I'm a

(cont. in slashes)

# Chorus

Gtr. 1: w/ Rhy. Fig. 2  
Gtr. 2: w/ Rhy. Fig. 1 (1st 7 meas.)

Dm      F      Bb      Gm      Dm      F

stone — cold be-liev - er,      yes, I am.      I be-lieve you can do it      if you

Bb      A5      C5      Dm      F

say that you can.      I'm a      stone cold be-liev - er,      not a

Bb Gm Dm Bb5 C5

smooth talk - in' man. Be - lieve I got things well in hand. —

15 15 15 13 10 12 10 12 12 2

Dm F/A Bb Gm

Gtr. 2 Stone cold be - lieve - er, yes, I am. —

Gtr. 3 *fluo* *loco*

15 15 15 13 10 12 10 12 12 2

Gtr. 1

7 6 5 4 3 2 1

Dm F/A Bb A5 C5

I be - lieve you can do it if you say that you can. I'm a

12 10 12 10 12 12 10 12 12 2

Dm F/A Bb Gm  
 stone cold be - liev - er, not a smooth talk - in' man.

Dm Bb5<sup>vi</sup> C5  
 I be - lieve — I got things well in hand. —

**Outro-Guitar Solo**  
 Dm Rhy. Fig. 3A F/A  
 P.M. P.M. P.M. P.M.

Rhy. Fig. 3

B $\flat$  Gm Dm F/A

semi-harm. 1/4

10 12 (12) 12 10 11 12 10 11 12 10 11 12 10 10 10 12 10 10 10 12 11 10 0

3 5 7 9

B $\flat$  A5 C5 Dm F/A

End Rhy. Fig. 3A

semi-harm.

End Rhy. Fig. 3

10 10 0 10 0 10 X 10 0 10 0 0 9 10 0 9 10 0 10 (10) 0 10 0 10

3 12 2 5 7 9 10

B $\flat$  Gm Dm F/A

15ma loco

P.H.

12 10 12 12 10 12 12 10 12 11 12 10 12 11 12 10 12 12 12 12 (12) 10 12 10 12

3 5 7 9 10



The musical score is written for guitar and consists of three staves. The first staff shows a sequence of chords: Bb, A5, C5, Dm, and F. The second staff contains a complex melodic line with various fret numbers (10, 12, 10, 10, 10, 10, 5, 3, 5, 3, 5, 3, 4, 5, 3, 4, 5, 3) and techniques like bends and vibrato. The third staff shows a sequence of chords: Bb, A5, C5, Dm, and F.

[illegible]

Chords: Dm, F, Bb, Gm

W/ pick & finger

1/2, 1/2, 1/4

P.M. - 1, P.M.

Chords: Dm, F, Bb, A5, C5

W/ pick & finger

1/2

Chords: Dm, F, Bb, Gm

W/ pick & finger

let ring

1/4, 1/4, 1/4

Chords: Dm, F, Bb, A5, C5

let ring

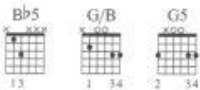
Chords: Dm, F, Bb, Gm

Fade out

loco

1/2, 1/4

Words and Music by Bryan Adams and Jim Vallance



*Verse*

Moderately fast Rock ♩ = 156

F6sus2 G5 F5

Play 4 times

Riff A

\*Gtrs. 1 & 2 (dist.)

mf let ring ----- | let ring ----- |

End Riff A

TAB

Composite arrangement

1. Just when I  
2. Am I read - y for the

C5

G5

Am

thought I'd fi n'ly learned my les son well, —  
real world? Will I pass — the test? —

Gtr. 1

let ring — — — — —

Gtr. 2

F5 C5 G5

there was more to this than meets the eye. —  
 You know it's a jun - gle out there. —

let ring -----

let ring -----

let ring -----

F5 C5 G5 Am

And — for all the things you taught me, on - ly time — will tell —  
 Ain't noth - ing gon - na stop me, I won't be sec - ond best. — But the

let ring -----

F5 C5 G5

if I'll be a - ble to sur - vive, -  
 joke's on those who be - lieve the sys - tem's fair. -

Oh, yeah.  
 Oh, yeah.

let ring

let ring

let ring

# Chorus

C5 F5 Bb5 G5 C F5 Bb5 G5

Teach - er, teach - er, can you teach - me? Can you tell - me all I need - to know? -  
 Teach - er, teach - er, can you teach - me? Can you tell - me if I'm right - or wrong? -

## Rhy. Fig. 1

End Rhy. Fig. 1

## Rhy. Fig. 1A

End Rhy. Fig. 1A

1st time, Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A (1st 3 meas.)  
 2nd time, Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A

C5 F5 Bb5 G5 C F5

Teach - er, teach - er, can you reach me, or will I fall when you  
 Teach - er, teach - er, can you reach me? I wan - na know what's

1. Bb G5

let me go? Oh, no.

Rhy. Fig. 2 End Rhy. Fig. 2

Rhy. Fig. 2A End Rhy. Fig. 2A

2. Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A (1 3/4 times)

Bb5 G5 C5 F5 Bb5 G5

go - ing on. Oh, yeah!

C F5 Bb5 G5 C5 F5

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A

Bb5 G5 C F5 Bb

loco

# Bridge

## Half-time feel

Gtr. 3 tacet

\*\*Am

G5 F C/E

So the years go on and on but noth-ing's lost or won,

Gtr. 4 (clean)

mp

let ring throughout

# Rhy. Fig. 3

\*Gtrs. 1 & 2

\*Composite arrangement

\*\*Chord symbols reflect overall harmony.

Dm C Bb

and what you learned is soon for - got - ten,

End Rhy. Fig. 3

Gtrs. 1 & 2: w/ Rhy. Fig. 3

Am

They take the best years of your life, \_\_\_\_\_ try to

Gtr. 4

2 1 0 1 2 1 0 1 3 2 1

G5 F

C/E Dm C

tell you wrong from right but you walk a way with noth -

2 3 1 1 0 2 1 3 2 0 1 3

End half-time feel

Bb5 G/B G G5

Gtr. 1 & 2

ing. Oh. \_\_\_\_\_

3 3 3 1 3 3 3 3 4 3 1 3 4 1 3

(cont. in notation)

Chorus

Gtr. 4: tacet

C5 N.C.

Teach - er, teach - er, can you teach me? Can you tell me all I need to know? \_\_\_\_\_

C5 F5 Bb5 G5

Gtr. 1 & 2

15



C5 F5 Bb5 G5 C F5 Bb5 G5

Teach - er, teach - er, can you reach \_ me or will I fall when you let me go? \_\_\_\_

Gtr. 1

Gtr. 2

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A (1 3/4 times)

C5 F5 Bb5 G5 C F5

Teach - er, teach - er, can you teach \_ me? Can you tell \_ me if I'm

Bb5 G5 C5 F5 Bb5 G5 C F5

right \_ or wrong? \_\_\_\_ Teach - er, teach - er, can you reach \_ me? I wan - na know what's

**Outro**  
Gtr. 4: w/ Riff A (till fade)  
F6sus2

Bb5

Gtr. 1

go - ing on. \_\_\_\_ On. \_\_\_\_

Gtr. 2

let ring - - - - -

Rhy. Fig. 4  
Gtrs. 1 & 2

G5 F6sus2 G5

Teach - er, teach - er, can you teach me?

End Rhy. Fig. 4

Gtr. 1 & 2: w/ Rhy. Fig. 4 (till fade)

F6sus2 G5 F6sus2 G5

Teach - er, teach - er, can you reach me?

F6sus2 G5 F6sus2 G5

Teach - er, teach - er, can you teach me?

Riff B  
(or 5 (elec.))

*mf*  
let ring throughout

End Riff B

Gtr. 5: w/ Riff B (till fade)

F6sus2 G5 F6sus2 G5

Teach - er, teach - er, Oh, \_\_\_\_\_ yeah!

Begin fade

F6sus2 G5 F6sus2 G5

Teach - er, teach - er.

Fade out

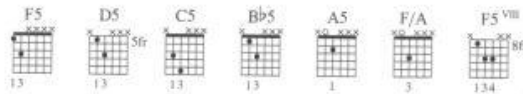
F6sus2 G5 F6sus2

Teach - er, teach - er.

from *Wild-Eyed Southern Boys*

# Wild Eyed Southern Boys

Words and Music by Jim Peterik



## Intro

Moderately fast Shuffle  $\text{♩} = 142$  ( $\text{♩} = \text{♩} \text{ ♩}$ )

N.C. <sup>\*</sup>F5 B<sup>b</sup>sus4/F

B<sup>b</sup>/F F

B<sup>b</sup>sus4/F

B<sup>b</sup>/F

F

Gtr. 1 (slight dist.)

Rhy. Fig. 1

End Rhy. Fig. 1

\*Chord symbols reflect overall harmony.

Gtr. 1: w/ Rhy. Fig. 2 (1 3/4 times)

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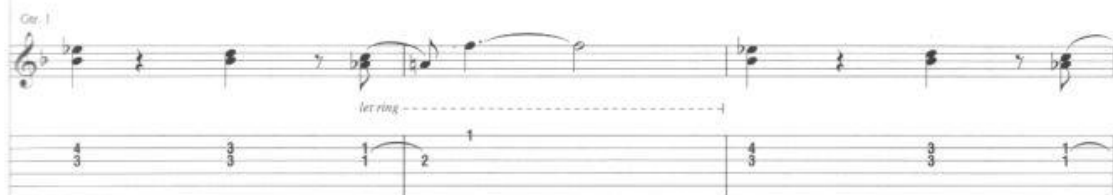
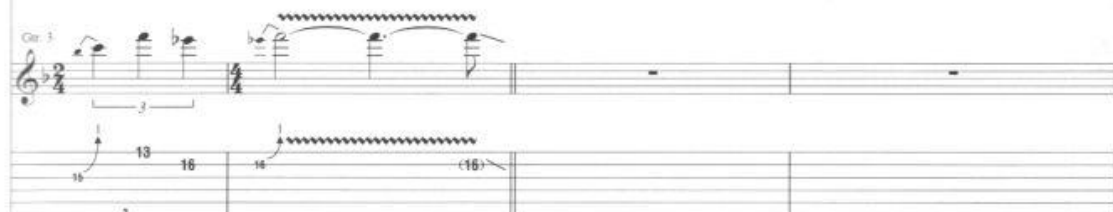
# Verse

Gtrs. 2 & 3 tacet

Bb sus4/F

Bb/F

F



D5 C5 Bb5

End Rhy. Fig. 4A  
(cont. in notation)

let ring --- 4

End Rhy. Fig. 4

**Chorus**

N.C. Ab/Bb Bb Eb/Bb Ab/Bb Eb/Bb Bb

wild - eyed south - ern boys, wild - eyed boys.

Rhy. Fig. 5

End Rhy. Fig. 5

Gr. 1

Rhy. Fig. 5A

End Rhy. Fig. 5A

Gr. 2

Gr. 1: w/ Rhy. Fig. 5 (1st 2 meas.)

Fm7 Gm7 Eb/G Ab

\*Gr. 1: w/ Rhy. Fig. 1

F5

Rhy. Fig. 6

Gr. 2

Wild - eyed south - ern boys.

Gr. 3

(cont. in slashes)

1 3 3 4

\*Omit tie at end of last meas.

End Rhy. Fig. 6

(cont. in notation)

2. It's a

let ring

Verse

Gr. 1: w/ Rhy. Fig. 3  
Gr. 3: tacet

B $\flat$ sus4/F B $\flat$ /F F B $\flat$ sus4/F B $\flat$ /F F

south - ern point of hon - or, you've got - ta get right in on the act. — You can

Gr. 2

X - X - 13

B $\flat$ sus4/F B $\flat$ /F F B $\flat$ sus4/F B $\flat$ /F F

hear the out - laws hol - ler, "Gon - na fight for the la - dy in black." — And she's

X - X - 13

Gr. 1 & 2: w/ Rhy. Figs. 4 & 4A

Csus4/G C/G G Dm C B $\flat$

just one in a mil - lion, but she's all I need — to - night — 'Cause she loves those

Gtrs. 1 & 2: w/ Rhy. Fig. 5

Fm7

Gm7

 $E_2/G$ 

Ab

## A5

Rhy. Fig. 7

Gar. 2

Wild - eyed south - ern hovs, —

Gtr. 2  
 6 1 3 3 4  
 (cont. in slashes)  
 1/2 7 (7) (7) 1  
 Gtr. 1  
 8 10 8 10 12  
 8 8 10  
 2 0 3 2  
 1/4

G  
⑥  
3fr

F#  
⑤  
2fr

A5

End Rhy. Fig. 7

Handwritten musical score for guitar, showing two systems of music. The first system includes a treble clef staff with a key signature of two sharps (F# and C#) and a 3/4 time signature. It features a melody with triplets and a bass line with a 1/4 note pickup. The second system continues the melody and bass line, with the bass line featuring a 1/4 note pickup and a 3/4 time signature.

Gtr. 2: w/ Rhy. Fig. 7

G5 D/F# A5

C5  
Rhy. Fig. 8  
Gtr. 2

Bb5

F/A

Gtr. 2: w/ Rhy. Fig. 8

End Rhy. Fig. 8

C5



### Interlude

Gtr. 3 tucet

B♭sus4/F      B♭/F      F      B♭sus4/F      B♭/F      F

Wild eyed boys. \_\_\_\_\_ Oo, \_\_\_\_\_ yeah. \_\_\_\_\_

Gtr. 1

let ring      let ring      let ring      let ring

4/3      3/1      1/2      4/3      3/3      3/3      3/3      1/2

The musical score consists of three systems. The first system features a vocal melody on a treble clef staff with lyrics "Wild - eyed boys. \_\_\_\_\_". Above the staff are chord markings: B♭sus4/F, B♭, F, B♭sus4/F, B♭, and F. A guitar part labeled "Gtr. 3" is shown below the vocal staff, starting with a rest and ending with a double bar line. The second system shows a guitar solo labeled "Gtr. 3" on a treble clef staff, followed by two staves of accompaniment. The third system features a guitar melody on a treble clef staff with lyrics "let ring -----". Below the staff are chord markings: 4/3, 4/3, 1, 2, 4/3, 4/3, 1, 2, 1.

Verse

B $\flat$ sus4/F B $\flat$ /F F B $\flat$ sus4/F B $\flat$ /F F

man of wealth and pow - er is out on the dance hall floor. He's got a

Gr. 3

*f*

(3) 1 2 3 3 3

Rhy. Fig. 9

\*Gtrs. 1 & 2

let ring - - - 4

4 4 3 3 1 2 3 3 3 4 4 3 3 1 2 1

End Rhy. Fig. 9

\*Composite arrangement

Gtrs. 1 & 2: w/ Rhy. Fig. 9

B $\flat$ sus4/F B $\flat$ /F F B $\flat$ sus4/F B $\flat$ /F F

chant - pagne El Do - ra - do parked out - side the door. And he's

Gr. 3

(3) 1 (3) 1 2 3 3 3

G  
6  
16

D5

C5

B $\flat$ 5

Gr. 2

look - ing for a honk - y tonk an - gel, but he don't stand a chance in hell.

Gr. 3

1 1/4

5 (5) 3 5 3 5 (5)

Gr. 1

let ring - - - 4

5 5 5

# Chorus

N.C.

A<sup>b</sup>/B<sup>b</sup>

B<sup>b</sup>

E<sup>b</sup>/B<sup>b</sup>

A<sup>b</sup>/B<sup>b</sup>

(cont. in notation)

'Cause he ain't no wild-eyed southern boy, —

Wild-eyed

*pp* *mf*

\*Vol. swell

Gtrs. 1 & 2

wild-eyed boy. —

Wild-eyed

south-ern boys.

Gtr. 3

Gtrs. 1 & 2

Rhy. Fig. 10



$E\flat/B\flat$   $B\flat$   $A\flat/B\flat$   $B\flat$   
 wild-eyed boys. — Wild-eyed  
 south-ern boys.  
 1 1/2 1 13 11 12 11 11 11 10/12 13 13 13 13 13 13

$E\flat/B\flat$   $A\flat/B\flat$   $E\flat/B\flat$   $B\flat$   
 south-ern boys. — wild-eyed boys. —  
 Wild-eyed south-ern boys.  
 hold bend 13 12 (13) 13 10 (13) 11 11 11 12 11 11 11 1 1/2 13 13 (13) 11 13 13 (13) 11

Gtr. 2: w/ Rhy. Fig. 5 (last meas.)

$A\flat/B\flat$   $B\flat$   $E\flat/B\flat$   $A\flat/B\flat$   $E\flat/B\flat$   $B\flat$   
 Wild-eyed south-ern boys. — wild-eyed boys. —  
 Wild-eyed south-ern boys.  
 1 1/2 1 13 11 12 11 11 11 10/12 13 13 13 13 13 13

Fm7      Gm7      Eb/G      Ab

Gtr. 3  
 6 8 10 11

Gtr. 1  
 7 10 11 12 8 9 10 11

Gtr. 2  
 6 1 3 3 4

P.S.

# Outro-Guitar Solo

Gtr. 1: w/ Rhy. Fig. 1  
 Gtr. 2: w/ Rhy. Fig. 6 (till fade)

F5      Bbsus4/F      Bb/F F      Bbsus4/F

Gtr. 3  
 16 13 10 15 15 (15) 13 15 15 (15) 13 16 15

P.H. 4

Pitch: F G

Gtr. 1: w/ Rhy. Fig. 2 (till fade)

F5<sup>VIII</sup>

Gtr. 4  
 15 13 15 15 13 15 13 16 16 16 (16) 13 15 13 13 16 13 16

mf

C 5 12/11      F5<sup>VIII</sup>

Gtr. 1  
 13 15 13 15 13 15 13 15 13 11 13 13 13 15 15 13 13 15 13 13 15 13 15

P.H. 1/4

8va loco

*Breathe*

18 18 19 18 18 18 21 18 20 18 19 18 21 18 20 18 19 18 20 18 20 20

Begin fade

First

hold bend

F5<sup>vm</sup>

P.S.

hold bend

loco

let ring

P.H.

Fade out

loco

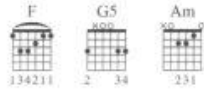
P.H.



from *Special Forces*

# You Keep Runnin' Away

Words and Music by Jeff Carlisi, Don Barnes and Jim Peterik



## Intro

Moderate Rock ♩ = 132

A5 E5 F#5 A/C# D5 E5

Rhy. Fig. 1

End Rhy. Fig. 1

\*Gtrs. 1 & 2 (slight dist.)

*mf* P.M. P.M. P.M. P.M. P.M. P.M. P.M.

**TAB**

0 0 0 0 0 0 0 0 2 2 2 2 2 2 0 4 0 5 5 5 5 5 0 5 0 7 7 7 7 7 7 0

\*Composite arrangement

Gtrs. 1 & 2: w/ Rhy. Fig. 1

A5 E5 F#5 A/C# D5 E5

1. 1 hear your

Gtr. 3 (slight dist.)

*mf* w/ chorus

2 2 2 1 2 2 2 1 2 2 2 4 6 6 4 4 2 2 4 2

## Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1 3/4 times)

A5 E5 F#5 A/C# D5 E5

high heels click-ing down the bou-le- vard. You got your suit-case in hand, I guess you're tak-in' it all.

2 2 2 1 2 2 2 2 2 2 2 4 6 4 4 2

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A5 E5 F#5 A/C# D5

You swear you'll nev - er trust in love a - gain. Ah, but I know that you will, — it's just a

Pre-Chorus

E5 F C

ques - tion of when. — So o - pen up your eyes — to the light. — You've been

Rhy. Fill 1 End Rhy. Fill 1 Rhy. Fig. 2

Gradually lift P.M.

Rhy. Fill 1A End Rhy. Fill 1A Rhy. Fig. 2A

Gradually lift P.M.

Dm A5  
 far too a - lone \_\_\_\_\_ for too man - y nights. \_\_\_\_\_ Oh. \_\_\_\_\_

End Rhy. Fig. 2

End Rhy. Fig. 2A

let ring --- 4    let ring --- 4    let ring ----- 4

Chorus

N.C. G5 F5 N.C. Am G/B N.C. C G5 Am  
 Some - day, some way, some - where love is gon - na find you.

Rhy. Fig. 3

\*Gtrs. 1, 2 & 3

End Rhy. Fig. 3

\*Composite arrangement

N.C. G5 F5 N.C. Am G/B N.C. C G5 Am

Some - how, some - one is gon - na beg you to stay, \_\_\_\_\_ But you

Rhy. Fig. 4 End Rhy. Fig. 4

Gtr. 3 tacet

D5 A5 D5 A5 F F G5

keep on run - nin', you keep run - nin', you keep on run - nin', a - way. \_\_\_\_\_

Rhy. Fig. 5 End Rhy. Fig. 5

Gtr. 1 & 2

P.M. ----- let ring ----- let ring -----

Am F G5 Am F G5

You do. \_\_\_\_\_

Gtr. 3 (cont. in notation)

Gtr. 4 (12 str. elec.)

*mf* w/ clean tone

Gtr. 1 & 2

let ring -----

# Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1-3/4 times)  
Gtr. 4: tacit

A5 E5 F#5 A/C# D5 E5

2. I hear it whis-pered in the neigh-bor - hood, \_ at one time you were the best. \_ It was just un-der - stood. \_

Gtr. 3

Gtrs. 1 & 2: w/ Rhy. Fills 1 & 1A

A5 E5 F#5 A/C# D5 E5

Then some-one came and took you for a fool. The word is out on the street, now love \_ is \_ look - ing for you. \_

# Pre-Chorus

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A

F C Dm A5

\_ So o - pen up your eyes \_ to the light. \_ You've been far too a - lone \_ for too man - y nights. \_

let ring \_ let ring \_ let ring \_ let ring \_

# Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 3

G5 F5 Am G/B C G5 Am

Oh, \_ some - day, \_ some \_ way, \_ some - where love \_

Gtrs. 1 & 2: w/ Rhy. Fig. 4

G5 F5 Am G/B C G5 Am

— is gon - na find you. — Some - how, some - where, don't look now. — I'm com -

Gtrs. 1 & 2: w/ Rhy. Fig. 5

D5 A5 D5 A5 F G5

in' up be - hind — you. But you keep run - nin', you keep run - nin', you keep on run - nin' a - way —

let ring ——— let ring ———

C G5 Am G5 C G5 Am G5

Yes, you do, — ba - by, —

Clt. 4

Gtrs. 1, 2 & 3

P.M.

## Bridgman

C5 G5 A5 Gtr. 4 tact G5 C5 G5 A5  
 So don't be cruel, \_\_\_\_\_ you got me com - in' - I ain't no fool, \_ You keep me run-nin' and I

Grns. 3 & 4

Ger. 3

P.M.-----4

P.M.-----4

1 2 1 0 1 0

1 2 1 0 1 2 0

## Rhy. Fig. 6

Grvs. 1 & 2

The musical score is written on two staves. The top staff uses a treble clef and contains a sequence of notes and rests, with four 'P.M.' markings below it. The bottom staff uses a bass clef and contains a sequence of notes and rests, with a '3' marking below it. The score is divided into four measures by vertical bar lines.

P.M. P.M. P.M. \*P.M.

3

\*Gradually lift P.M.

Don't know why, No, I don't know why.

let ring

1 3 1 0 2 0 3 3 3 0 0 2 3 0 3 3 3 3 3 3 0 2

## End Rhy. Fig. 6

let ring - - - let ring - - - let ring - - - let ring - - - let ring - - -

Gtrs. 1 & 2: w/ Rhy. Fig. 6

C5 G5 A5 G5 C5 G5 A5

So o - pen up, don't be a - fraid, ba - by. Is there some - one stand -

Gtr. 3

P.M. -----

1 2 1 0 1 0 0

Dm Am G5

ing in our way? Won't you tell me why? Don't you

P.M. ----- let ring ----- let ring ----- let ring -----

1 2 1 0 1 2 0 0 2 3 1 2 0 0 3 3 3 0

Am G5 F

tell me good - bye, Whoa. whoa.

Gtr. 3

let ring -----

1 1 1 1 1 1 1 1 1 1

Gtrs. 1 & 2

let ring -----

0 1 2



# Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (2 times)

NC G5 F5 Am G/B C G5 Am

Some day, some way, some where love

let ring -

G5 F5 Am G/B

is gon - na find you. Some how, some one

let ring -

C G5 Am G5 F5

is gon - na beg you to stay. And, ba - by, some how,

let ring -

Gtrs. 1, 2 & 3

Gtrs. 1 & 2: w/ Rhy. Fig. 4 (last 3 meas.)

Am G/B C G5 Am

some where, don't look now, I'm com - in' up be - hind you. But

let ring -

D5 A5 D5 A5 F G5 Am

you keep run - nin', you keep run - nin', you keep on run - nin' a - way. But you

Riff A

Git. 3

let ring - - - - - let ring - - - - - let ring - - - - -

End Riff A

Rhy. Fig. 7

Gtrs. 1 & 2

P.M. - - - - - let ring - - - - -

Gtrs. 1 & 2: w/ Rhy. Fig. 7  
Git. 3: w/ Riff A

D5 A5 D5 A5 F G5 Am

keep on run - nin', you keep run - nin', you keep on run - nin' a - way. But you

F5 C5 F5 C5 F G5

keep on run - nin', you keep run - nin', you keep on run - nin' a - way.

Git. 3

let ring - - - - - let ring - - - - -

Gtrs. 1 & 2

P.M. - - - - - P.M. - - - - -

Am F5 C5 F5 C5

But you keep on run - nin', you keep run - nin' a - way.

let ring ----- 4

let ring ----- 4

P.M. ----- 4 P.M.

Outro

F5 F C F C

But you keep on run - nin', you keep run - nin' a - way.

Riff B

let ring ----- 4 let ring ----- 4 let ring ----- 4 let ring ----- 4

Rhy. Fig. 8

[illegible]

Gss. 1 & 2: w/ Rhy. Fig. 8 (2 times)  
Gss. 3: w/ Riff B (2 times)

keep on run - nin', you keep run - nin' a - way.

Gtrs. 1 & 2: w/ Rhy. Fig. 8 (till fade)  
Gtr. 3: w/ Riff B (till fade)

Play 3 times & fade



**BACK TO PARADISE**

**BACK WHERE YOU BELONG**

**CAUGHT UP IN YOU**

**FANTASY GIRL**

**HOLD ON LOOSELY**

**IF I'D BEEN THE ONE**

**LIKE NO OTHER NIGHT**

**ROCKIN' INTO THE NIGHT**

**SECOND CHANCE**

**SOMEBODY LIKE YOU**

**THE SOUND OF YOUR VOICE**

**STONE COLD BELIEVER**

**TEACHER TEACHER**

**WILD EYED SOUTHERN BOYS**

**YOU KEEP RUNNIN' AWAY**



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